

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

OCTOBER 1966

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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Best wishes and thanks for about 75 pages of excellent material every month.

Tom Wood
Boise, Idaho

Dear Editor:

We are enclosing a snapshot of one of our square dancers, Ruth Gilpin, dancing with casts on both her legs. She had had an operation and was wearing the casts when we had a special dance. The man dancing with Ruth is her husband, Gil Gilpin, the county cop.

Robert O. Baker
Prescott, Ariz.



Ruth Gilpin

Dear Editor:

What a pleasant surprise to thumb through the July issue when it arrived and find Wayne (Anderson) peeking out at us from the corner of the page.

I really don't like to say "It was a fine job, BUT..." I haven't quit my job to become Wayne's secretary; I just added that chore to my others as city editor for the local daily
(Please turn to page 48)

READ THIS BADGE ACROSS THE SET!



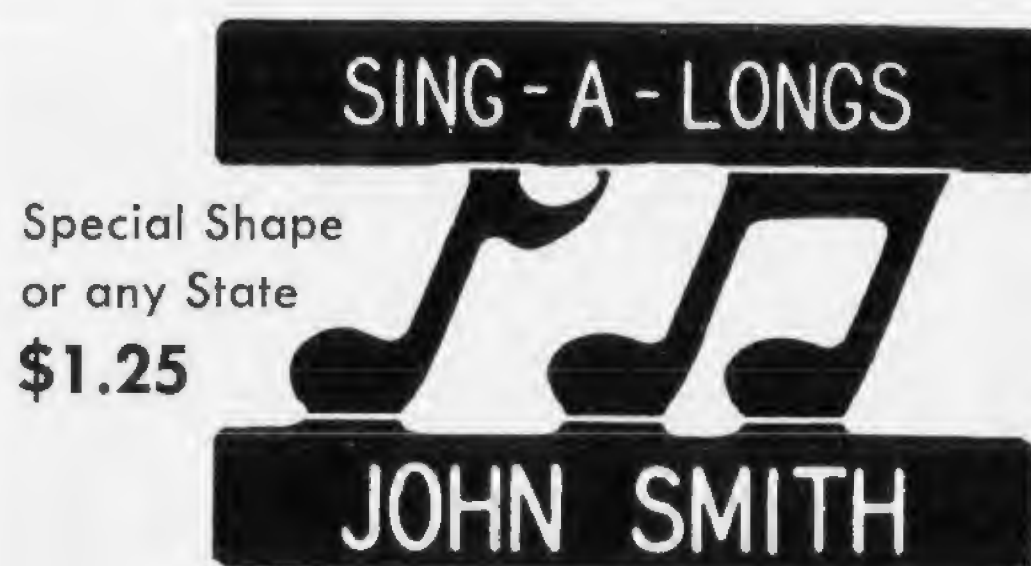
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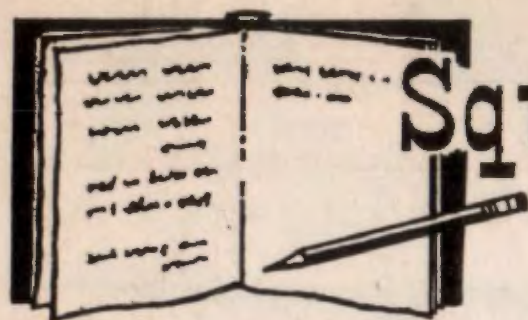
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Square Dance Date Book

Oct. 1—Harvest Ball

Treadway Inn, Niagara Falls, N.Y.

Oct. 2—9th Tuscaloosa S/D Festival

Ft. Brandon Armory, Tuscaloosa, Ala.

Oct. 2—A-Square-D Fall Festival

Memorial Center, Hawthorne, Calif.

Oct. 6-9—6th Ann. Oktoberfest Square Dance

Student Un. & Sawyer Aud., La Crosse, Wis.

Oct. 7-8—Missouri State R/D Assn. Festival

Sedalia, Mo.

Oct. 7-8—2nd Ann. International Fall Festival

Onandoga Co. War Mem., Syracuse, N.Y.

Oct. 7-8—San Angelo Fall Fling

Coliseum, U.S. Hwy. 87 N., San Angelo, Tex.

Oct. 7-9—Dias de Danzas

Vacation Village Hotel, San Diego, Calif.

Oct. 7-9—Third Aloha State S/D Convention

Hawaiian Village Hotel, Honolulu, Hawaii

Oct. 8—5th Ann. Shirts & Skirts Fall Festival

City Audit., Manhattan, Kansas

Oct. 8—Cali Hoes Guest Caller Dance

Hayloft, Asbury Park, N.J.

Oct. 9—Fall Fiesta—Green Mtn. R/D Work-

shop, Masonic Temple, Montpelier, Vermont

Oct. 11—Shoreliners Guest Caller Dance

Jr. H.S., Guilford, Conn.

Oct. 14-15—7th Ann. Missouri Fed. Festival

Conv. Hall, Liberty Park, Sedalia, Mo.

Oct. 14-15—3rd Ann. Magnolia State Jamboree

King Edward Hotel, Jackson, Miss.

Oct. 15—19th Ann. Copper City Festival

Miami, Ariz.

Oct. 16—Beaux & Belles Fall S/D Festival

Granite City Colis., St. Cloud, Minn.

Oct. 17—Guest Caller Dance

Evendale Recr. Center, Cincinnati, Ohio

Oct. 21-23—1st Christchurch S/D Conv., Skell-

erup Hall, Aranui, Christchurch, New Zeal'd

Oct. 22—6th Mid-Central States S/D Conv. &

Nite Owl Dance, Civic Audit., Omaha, Neb.

Oct. 22—Guest Callers Dance

Beacon, Vineland, Ont., Canada

Oct. 22—Pioneer Dancers Guest Caller Dance

Hayloft, Asbury Park, N.J.

Oct. 22—2nd Ann. Western Mass. S/ & R/D

Jamboree, Westfield, Mass.

(Please turn to page 58)

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

VOL. XVIII

NO. 10

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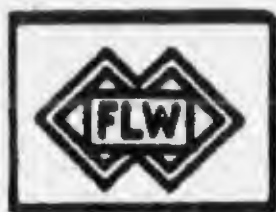
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SINGING CALL *

IF YOU KNEW SUSIE — Kalox 1061

Key: F

Tempo: 127

Range: High HB

Caller: Billy Lewis

Low LA

Music: Western 2/4 — Clarinet, Banjo, Bells, Drums, Bass, Trumpet, Vibes

Synopsis: (Break) Around corner — see saw — gents star right — star promenade — girls roll back, allemande — weave — do sa do — promenade. (Figure) Ladies chain 3/4 — heads right and left thru — star thru — do sa do — ocean wave — swing thru — boys trade — swing right — allemande — promenade.

Comment: Old time song — comfortable dancing — easy to call — pleasant to dance.

Rating: ☆☆☆

STRUTTIN' WITH MARIA — Windsor 4859

Key: E

Tempo: 124

Range: High HC

Caller: Wayne West

Low LC

Music: Standard 2/4 — Trumpet, Accordion, Guitar, Vibes, Piano, Bass, Drums

Synopsis: Complete call printed in Workshop.

Comment: A novelty tune, good music and an interesting dance. The "bouncy" rhythm may offer a problem to some callers but most should be able to master it.

Rating: ☆☆☆

RICKSHAW MAN — MacGregor 1094

Key: C

Tempo: 101

Range: High HB

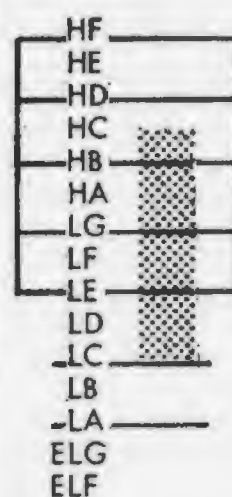
Caller: Tommy Stoye

Low LC

Music: Standard 2/4 — Accordion, Piano, Drums, Bass, Guitar, Trumpet

Synopsis: (Break) Allemande — allemande thar — shoot star forward three — allemande swing

(Please turn to page 66)



HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



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#1097 "MONKEY BUSINESS"

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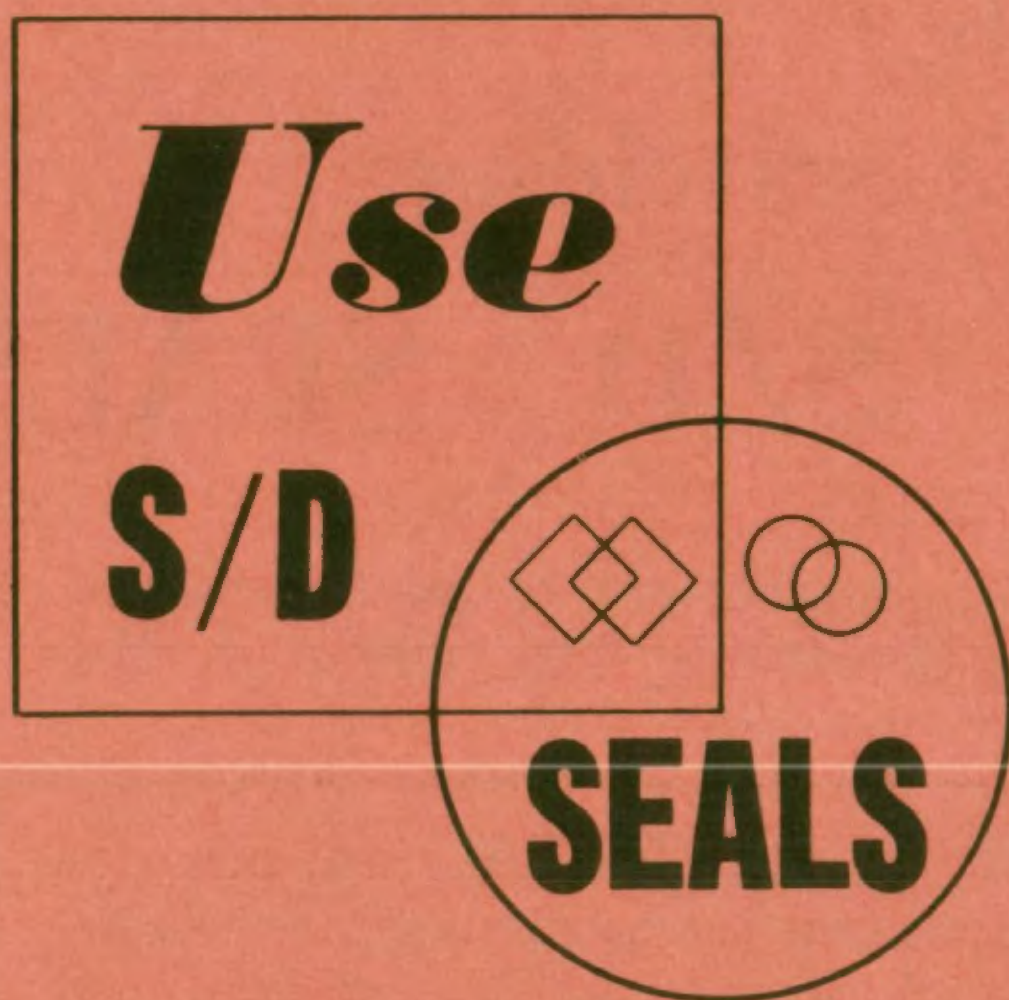
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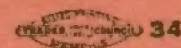
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FEATURE FASHION



The "gingham gown" expresses square dancing in its relation to the early pioneer dances of our country. Here Sammie Bickley, who belongs to the Sets in Step Club in La Crescenta, California, shows a nicely styled "club" dress of large orange and white checks. The trim is white eyelet embroidery which contrasts delicately but in a lively manner to the basic dance dress. Self-ruffles adorn the sleeves and the skirt swings out with a wide ruffle at the bottom.



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(We're not overlooking present subscribers. If you would like to extend your current subscription, you may do so before November 1st at the old rate for as many years as you wish. For each year's renewal you are entitled to one of the above premiums. All you need pay is 50c per premium for the cost of postage and handling.)

NOTE: First-time and renewal subscribers—add an additional 50c for overseas and Canadian subscriptions to offset additional cost of postage and handling.

Sets in Order

462 No. Robertson Blvd., Los Angeles, California 90048



bob osgood

October 1966

ACCORDING TO THE SCHEDULE we receive every six months, our Beverly Hillbillies are just as full of imagination today as they were when their youthful exuberance encouraged their starting out as a club more than 15 years ago.

We note that our first dance of the month, October 1st, will be "Kick-Off" dance. We would imagine this refers to folks getting back from vacations and all — probably even a tie-in with the football season. Next, on October 15th will be our 15th Birthday Party and the note says here that the theme will be "Hydro-space." Inasmuch as this is usually a costume affair, we can just visualize attempting to call in snorkel, swim trunks, and swim fins.

We'll never forget the anniversary dance back a few years when one of our more rotund members came dressed as a one-year old baby — blue booties, oversized diaper, and bonnet. That was all! The unforeseen happened of course — a flat tire on the way home. What a sight that 250-pound *infant* made at 1 o'clock in the morning attempting to change a tire on one of Los Angeles' busier streets.

November 5th, we see, is Autumn Leaves Dance. November 19th will be our annual Turkey Dance, and as usual there will be a drawing for a 20-lb. roasting turkey. This has always been a tradition with the club. However, up until a few years ago "Tom Gobbler" was always a live bird complete with cage which somehow got positioned on the stage only a matter of a few feet away from us.

You can hardly imagine what a trying job it is to call an evening dance staring into the sad eyes of a doomed turkey. The last straw was the time a number of our more soft-hearted dancers bought raffle tickets and "donated" them back to the turkey. And the turkey won. And no one knew how to go about giving "Tom" his freedom in a busy city like Los Angeles.

The gang rather stretched for the December

3rd dance with the theme "Fun and Frolic", but December 17th appears to be another big one with the theme "Christmas in Toyland."

Of course our rambling on like this concerning just one square dance club is not without purpose. When folks ask us the formula for a successful club it's certainly difficult to come up with a pat answer. If longevity is one of the signs of continued success, then we'd have to say that the Beverly Hillbillies have somewhere discovered the secret of everlasting youth. Their parties, their originality, and their table decorations; the willingness on the part of old timers to stay in the action, serve on the Board, and roll up their sleeves, all seem significant.

We're inclined to feel that the secret of a successful square dance club is not to be found in complicated formulas. Simplicity, with emphasis placed on the importance of the individual, is a key. We feel fortunate indeed that there are clubs like the Hillbillies.

The Story Line

FOLLOWING OUR REQUEST in a recent issue for true stories concerning square dancing we finally received a couple. The first was one of those real rib ticklers that you have to ponder over for a considerable amount of time. We finally exerted our editorial scruples and decided against running it.

The second to come in was another extremely funny one. Only, after reading it, we discovered that the author had requested that his name be withheld. Briefly (and anonymously), it went something like this:

It seems that two square dance couples met at a large festival a number of years ago and immediately hit it off. They had much in common and enjoyed each other's company and spent the majority of time during that festival taking in the dances together. A second festival a year later and our two couples met again for another enjoyable time.

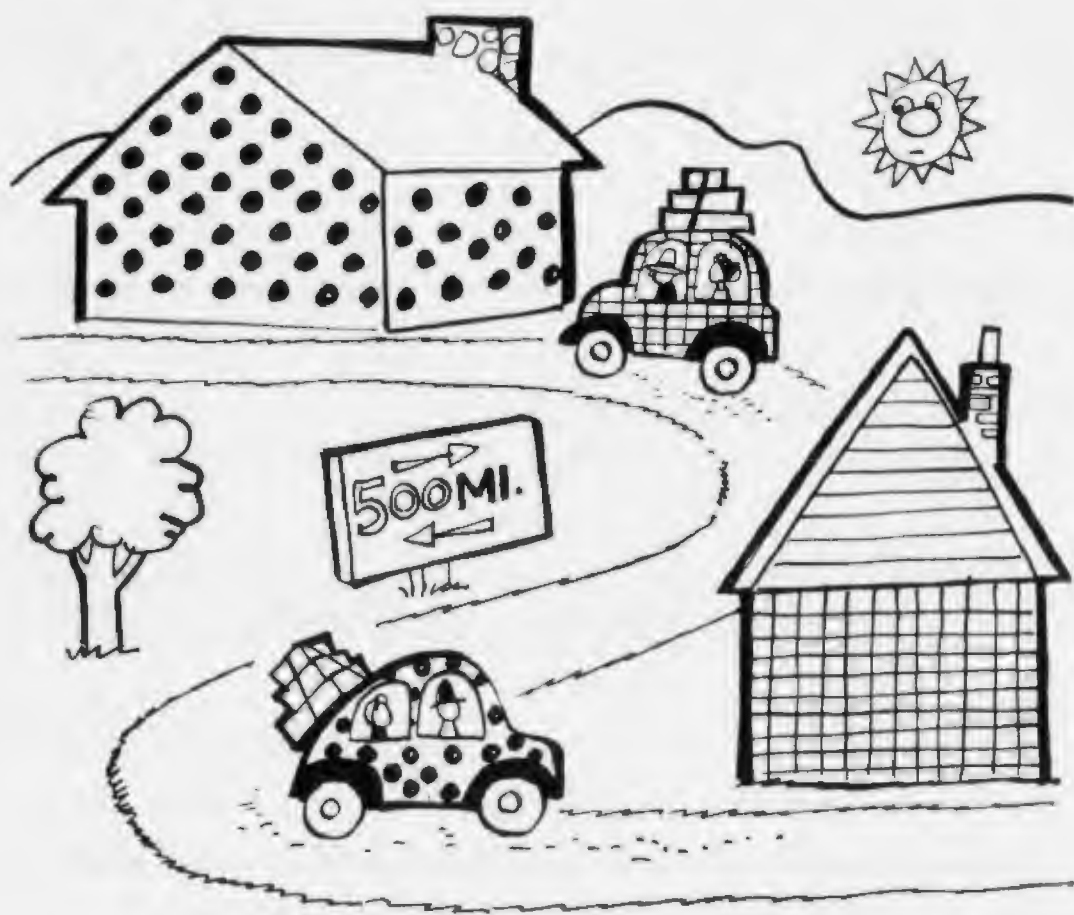
The fact that 500 miles separated the homes of the two families was the reason that they

didn't get together except at festival time. In letters going back and forth, invitations were always extended to "come and spend a weekend and dance with us." The invitations actually became a joke, for both couples were fairly busy and 'tho they would have enjoyed the experience, it just didn't seem to work out. Finally the invitations degenerated to "if you ever find you're free on a weekend, you don't even have to bother about letting us know. We're always home. Just come on up and we'll make our schedule fit yours."

Well, the outcome of the whole matter was that a weekend did finally work out just as a "spur of the moment" affair. Not one, but both couples found they had a free weekend, and, thinking that it would be fun to take up the invitation "Don't call. Just come on — we'll be there," decided to show up without previous announcement.

The result — Couple A probably rang the doorbell of Couple B's home at precisely the same time that Couple B started unloading their station wagon in Couple A's driveway 500 miles away.

We never did hear the end of this story but we just imagine the couples somehow reverted back to their usual schedule of annual meetings at the big festival, sadder but wiser and still hopeful, perhaps, that they may some day make connections.



New this month

THE FRIEND who cautioned us that we would likely run out of ideas for articles and stories in the first year of Sets in Order failed to

reckon with the seemingly unlimited number of possibilities that have developed during these past eighteen years.

Take square dance fashions, for example. The eye-catching frock you see illustrated on page 11 as the first in a series of square dance style plates is a far cry from the costumes of 1948.



SQUARE
DANCE
DRESS
VINTAGE
1948

The entire wonderful world of square dance fashions seems to have "awakened" during these last four or five years. Dress patterns have adjusted to the styles of dancing. Dresses that once took four or five hours to iron have been replaced by fashionable outfits made of wrinkle-proof synthetic materials that require little upkeep.

And so fashion, in the form of our lovely fashion plate, is just one addition to Sets In Order's continually changing *new look*.

- Another series gets under way in this issue with some of the thoughts of Bruce Johnson (starting on page 23). "Interview," the insight into the thoughts and feelings of square dancers, makes its bow. Next month this feature will spotlight answers to questions concerning caller training, and the subject of the interview will be Ed Gilmore. Many of square dancing's top leaders will be interviewed in coming issues on subjects most interesting to all.

- Also, starting this month is the first in a series of three articles dedicated to the new dancer who is just *discovering* square dancing. Designed to be put into the hands of new dancers, these articles starting on page 16 should help the newcomer gain confidence in his new found activity.

It would seem from these and other features

that rather than reaching the end of the line in new and different ideas we're going to somehow have to find more space each month to even begin to house the unlimited number of thoughts pertaining to square dancing.

Bits and Pieces

ACCORDING TO Bruce Johnson, life's darkest moment for the caller is when he calls "Grand Square" just as the record ends.

* * *

In case you're marking calendars you might check off the following dates for future National Square Dance Conventions:

- 16 — Philadelphia, Pennsylvania —
June 29-30, July 1, 1967
- 17 — Omaha, Nebraska —
June 20, 21, 22, 1968
- 18 — Seattle, Washington —
June 26, 27, 28, 1969

* * *

Indications are that next year, the Centennial Year for Canada, will not only be a big year for the country but especially a great one for square dancers everywhere. More festivals, special events, camps, etc. are planned. Our list of these events is growing every day, and we would like to remind our Canadian friends that we will be making special mention of all of these and would appreciate as much information on different Centennial square dance events as we can possibly get. Rush them to us as soon as you hear about them.

* * *

What we'd like to see Department — The advent of some of the new wireless mikes brings into focus an entirely new aspect of the activity for the caller. No longer does he have to trip over the wires or be limited to the length of his microphone cord concerning the distance he can travel away from his PA system.

In using one of the new Transamikes the other day in class work we found that we could leave the stage and travel to any part of the floor to help with styling or demonstration figures without losing the attention of our group. And, best yet, no worn out voices.

Some day in the not too distant future, we would just guess that Newcomb, Hilton, Caliphone, and some of the other public address system manufacturers will install a tuner right in the chassis of the PA system itself and sup-

ply each purchaser with a wireless microphone. You can sign us up for one of the first ones out.

'Tis the Season to Be Teaching

WITH THE EMPHASIS being placed on the new dancers this month, it seems a good opportunity to direct a few words to the callers who will be teaching the newcomers.

Never in your calling experience will you have a better opportunity to help the cause for square dancing and to be well rewarded with a satisfying experience while you're at it. Whether your group of new dancers numbers three or four squares or 13 or 14, your responsibility is basically the same. Just remember, you are the middle man in this operation. On one side is the square dance activity — on the other, the new inexperienced non-dancer. Standing where you are in the middle of things it is your privilege to bring the two ends together — to introduce the dancer to a hobby which you hope will be his for many years to come.

Perhaps the greatest attribute that you should possess right now is *patience*. There will be some nights that won't seem to go as smoothly as others. There will be times when you feel you should be progressing faster than you appear to be. This we all understand, and our best advice to you is to not allow yourself to be annoyed. Your patience at this stage of the game will be more than rewarded later on.



Be patient! If the dancers aren't getting something you are attempting to teach, perhaps it may be that you are not doing a good enough job in presenting it.



*Introduce Yourself—No need waiting for
someone else to do the job.*

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS

DEAR NEW DANCERS:

WELCOME INTO THE WORLD of square dancing! Whatever it was that brought you into this activity — whether the recommendations of friends, curiosity, or just the desire to learn something different — you will soon be

finding reason after reason to be glad that you did take *big step*.

This, in all probability will be your initial introduction to Sets in Order, the Official Magazine of Square Dancing. During the coming three months this section will be directed just to you. Perhaps some of the thoughts,

recommendations, and bits of advice will help make your initial steps into this activity all the more enjoyable.

At random we have selected some points which have proved of great interest to new dancers in past years. Possibly many of these have already been dwelt upon by your caller. In a few instances we may be anticipating some of the questions that may come into your mind during this learning period.

POINT. Be encouraged if 90% of the time you stick out the correct hand for an allemande left. It takes a little while for your learning processes to get into full swing. For some of us, it's been years since we learned to take directions, so these movements and this language of square dancing will take a little time to sink in.

POINT. The responsibility of being friendly rests on the shoulders of each one of us in square dancing. Don't hesitate to introduce yourself to others in your group and in your square.

POINT. Perhaps you've discovered that you require more time to promenade around the squares than other dancers. If this is the case, try promenading closer to the center of the square or, if you are in a circle, make the circle a little smaller. Take short steps and make them smooth, gliding steps rather than hoppy, skippy ones that will tend to wear you out. This effortless gliding square dance walk, moving on the balls of the feet and to the beat of the music, once learned, will be the movement you will be using in everything you do in square dancing. So, it's well to get it down pat early in the game.

POINT. There's a good time to ask questions and there's a good time to listen. Often, your caller will explain a movement completely if you'll just be patient. Quite frequently, the question you would like to ask will be answered in the course of the instruction. However, if you're having difficulty and something isn't clear to you, by all means let your caller know you are having a problem. Chances are, he will already have sensed it.

POINT. If you find you're having trouble let your caller help you. Your caller can very

well become one of your best friends, and his desire is to see you happily on your way to become a square dancer.

POINT. As you've discovered by now, making a goof in square dancing is no great social blunder. It casts no permanent blot on your character so when you goof, remember that the object is to recover as quickly and gracefully as possible. In most instances, it's wise not to try to catch up with a movement already in progress but rather to return to home position—return to neutral—and wait for something familiar to come along.

POINT. If you find that you are catching on to the new calls and instructions your caller is giving you, hooray for you. Just don't allow yourself to become angry with anyone who might be a little slower in learning. Avoid trying to become a teacher. You'll be able to help most by just being in the proper place at the proper time with the proper hands ready for action. By all means, don't allow yourself to become a TRAFFIC COP. If your learning group utilizes the services of experienced

Having trouble? That's normal—ask your caller and let him help you.





Don't worry—you'll be dancing as well yourself in no time at all!

Our thanks to our models, members of the Slow Pokes, Sets In Step, and Hoop De Do Square Dance Clubs.

dancers as helpers, you'll note that their greatest help to the new dancers is just by setting a good example, not in pushing or pulling. This, incidentally, is an excellent time to salute the helpers. If there are some of this noble breed in your group, you might make it a special point after the next class session when you are saying *thank you* to your caller to also say *thank you* to the helpers.

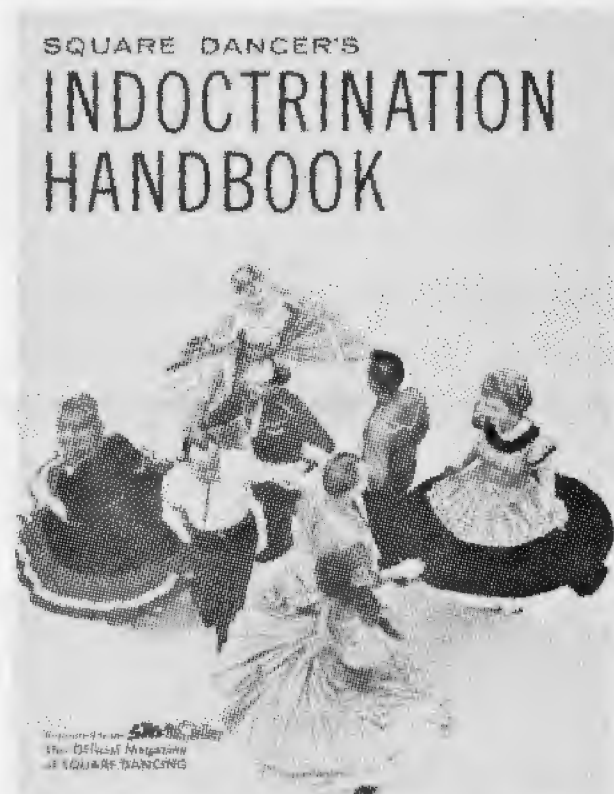
POINT. A distinguishing factor of some importance in today's square dancing as compared to the old barn dances of yesterday is the sound of a square dance in action. The whooping and hollering may still exist to a degree but usually after the square is completed or at strategic places within a square

where the noise will not interfere with the call. Hearing the calls clearly is of vital importance to every dancer. Conversation or unnecessary noise may conflict with a crucial call and cause a square to lose its means of direction. Your caller will tell you when it's normal to make joyous noises and when it's just as well to remain vocally quiet.

POINT. It won't be long at all before you're dancing right along with the most experienced dancers. Don't let yourself get impatient but enjoy each step of the way knowing that the true fun in square dancing isn't based on "how much you know" but on how well you can do those things you already have been taught and, *how friendly you are.*

LET'S LEARN THE FIRST THINGS FIRST

As in any activity, there are certain interesting aspects about square dancing other than the dancing itself which every dancer will need to know. These points, including "what to wear," the ten ground rules of square dancing, moving to music, how square dance calls are made, and many others, are included in a special sixteen page "Square Dancers Indoctrination Handbook." Published by Sets in Order, this invaluable booklet is a compilation of thoughts, suggestions and helps for every new dancer. You may have a copy by sending 15¢ to Sets in Order, 462 North Robertson Blvd., Los Angeles, California 90048. Ask for Square Dancers Indoctrination Handbook.



THE DANCER'S *Sets in Order* WALKTHRU

PARTY FUN IDENTIFICATION

Here's an idea that's a bit out of the ordinary and which could be used all evening as a running stunt. It does take some time in preparation but is the timeless type of gimmick which you might prepare over a period of weeks, then put away in a desk drawer and bring out when the occasion demands.

The object of the game is to identify familiar square dance personalities. These might be national square dance callers and round dance teachers whom your club members would know; it might be limited to local callers and teachers or association personnel; or include

just individuals within your own club, although this might create some difficulties in obtaining the necessary pictures.

The final product will be a series of pictures with transplanted faces. If this isn't clear, follow the steps below.

1. Obtain several pictures of square dance people. A good source for this material will be square dance magazines and flyers from festivals. Be sure the pictures are large enough to easily identify who it is.

2. Cut out just the face and neck of the person.

3. Go through old magazines or newspapers and tear out advertisements, illustrations of stories, news items or any type of picture which includes people in different poses and unusual garb. It is most important to select pictures where the size of the person's head is the same size as the pictures you previously obtained of square dance personalities. This is what takes time and searching.

4. Cut around the head of the square dance faces and match them to those in the advertisements, etc. Paste these faces over the original pictures. It is especially successful when you can find pictures where the people are wearing hats or are in unusual positions so that the square dance face can be trimmed to fit into this space.

5. Mount each picture on a separate piece of paper and number each one.

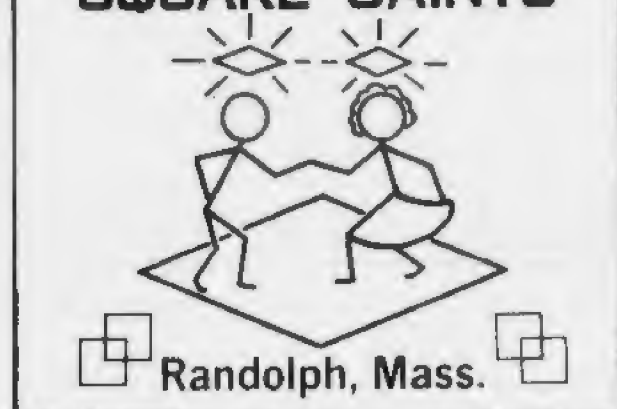
The object of the game is to identify as many of these people as possible, and it is amazing how different familiar people will look when placed in another body or in an unusual circumstance.

The stunt can be conducted in many different ways. The pictures can be hung around a club hall or placed on a table; they can be identified by individuals, by couples or even by squares.

When the game is over, don't throw away the pictures. Too much work went into the preparation and it's likely they can be used again with some other group of dancers.

BADGE OF THE MONTH

SQUARE SAINTS



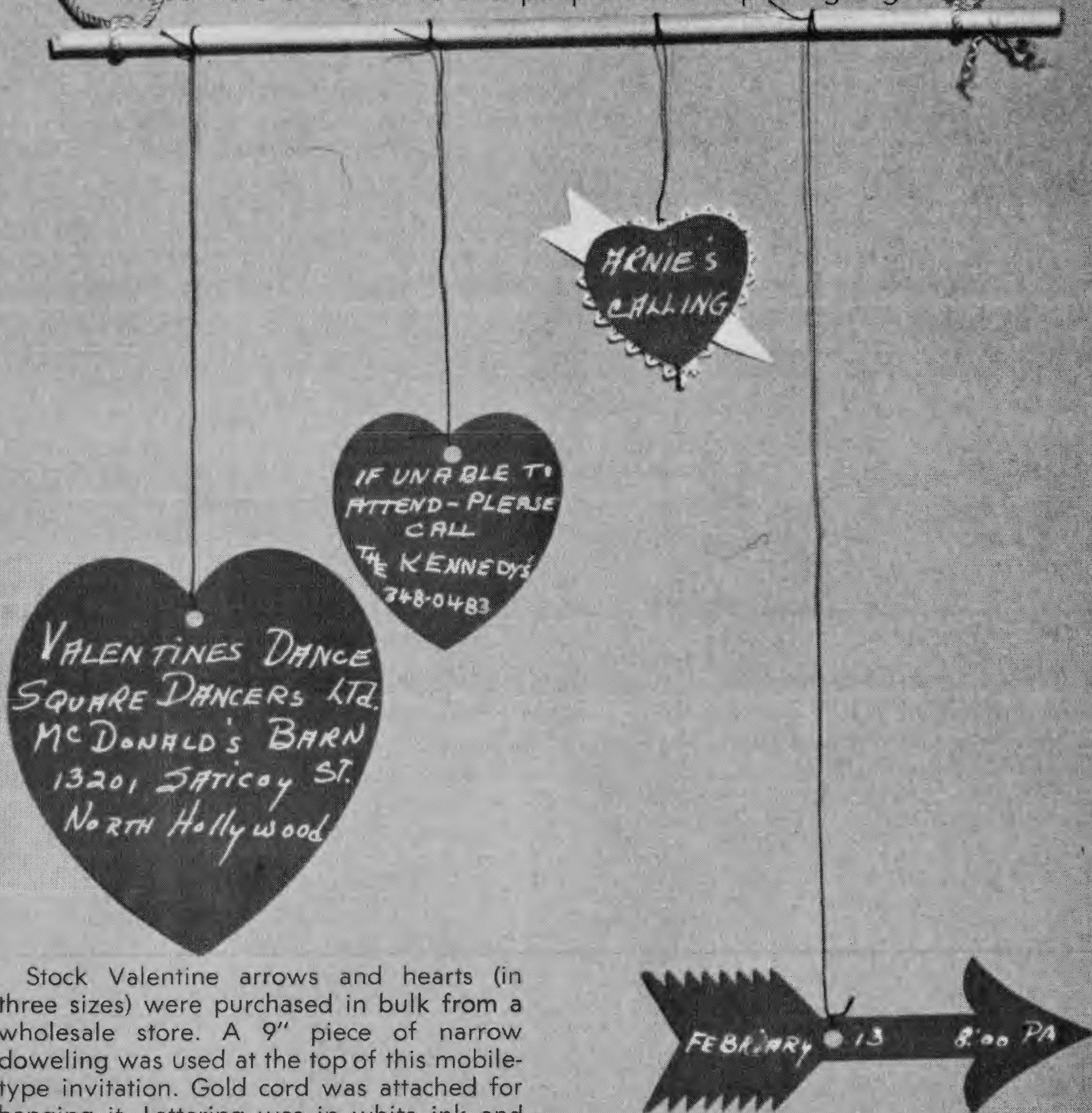
Here's a testimony that square dancing truly knows no boundaries. The Square Saints are a club in Randolph, Massachusetts. Originally formed from an Episcopal Church group, the club now numbers members from all three major faiths. The club still meets in the same church but as the local pastor says, "recreation and fellowship belong to all faiths" and he is delighted to have them all under his roof.

Happy note: the pastor happens also to be a graduate of the first square dance class that started this club.

The group certainly selected an appropriate name—Square Saints—and, in addition to the badge as pictured here, each members' name is added at the bottom.

SQUARE DANCERS, LIMITED of North Hollywood, Calif., tapped a goldmine in one of its member-couples discovering he was a printer and she an arts and crafts enthusiast. The invitations presented here are some of the results and while neither inexpensive nor quick to produce, they do get results and were worth the effort.

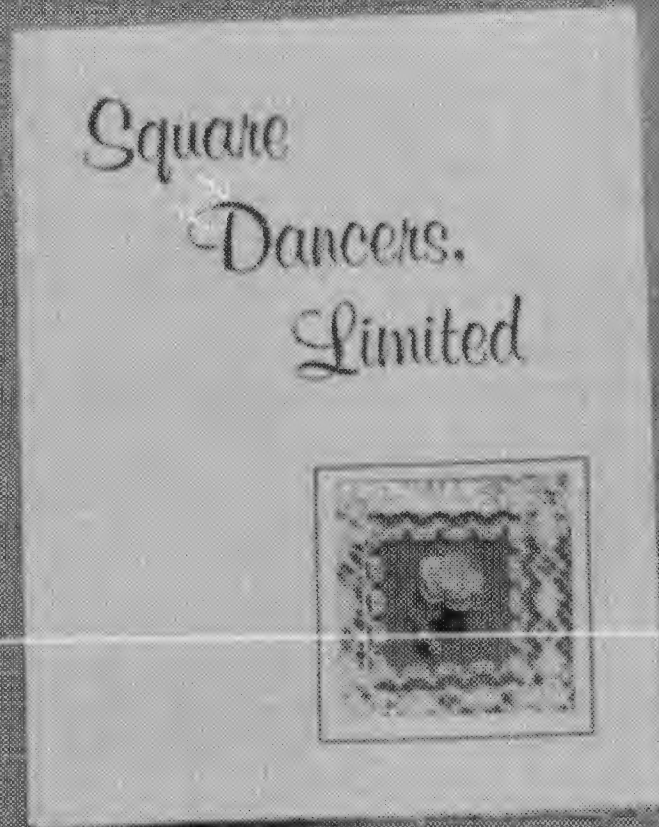
Approximately 150 invitations were made for each dance. Often the entire family, including five children, were pressed into service as an assembly line. (The same idea could be handled by dancers getting together at a coffee klatch or a board meeting.) Each notice set a party mood before the dance and people came expecting a good time.



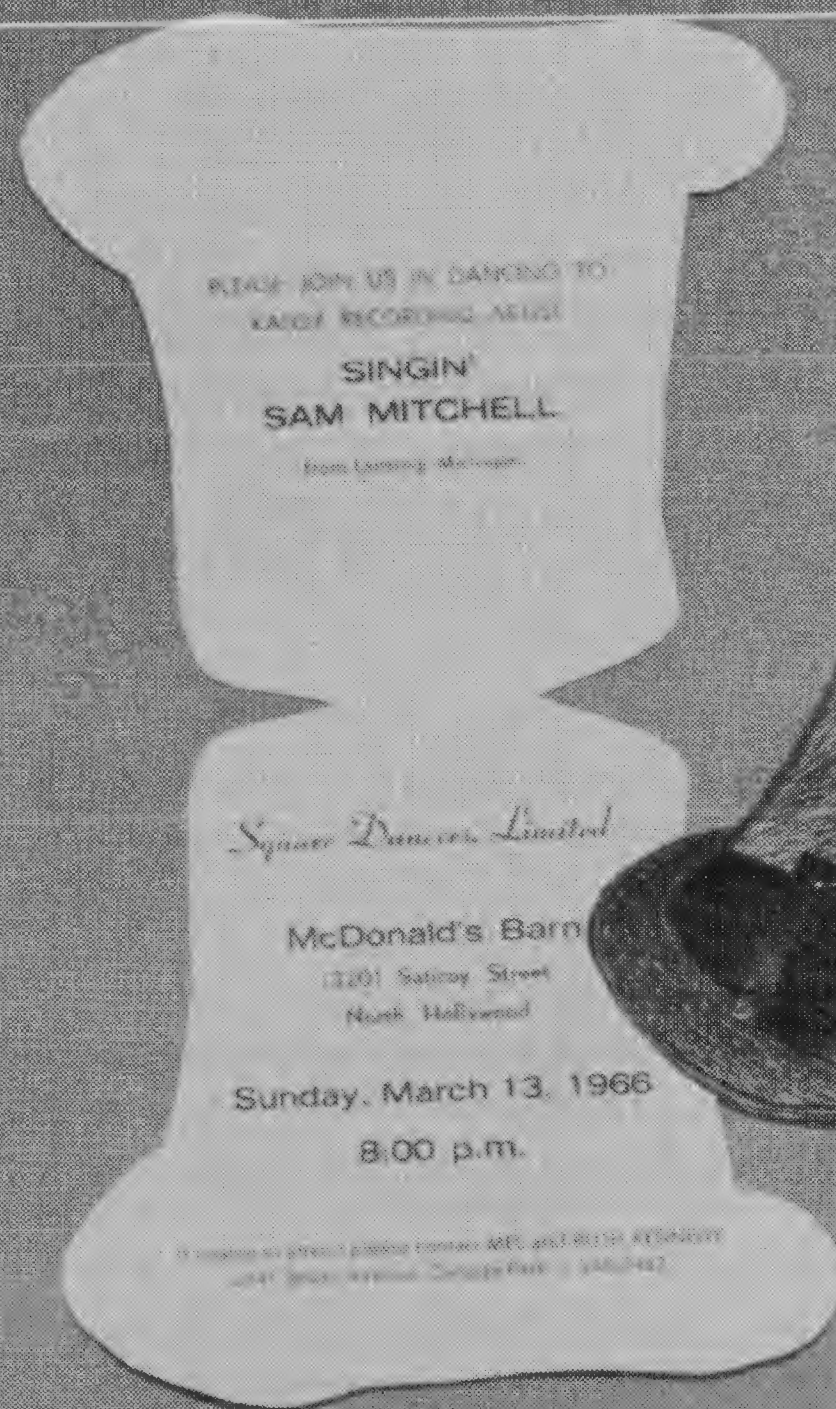
Stock Valentine arrows and hearts (in three sizes) were purchased in bulk from a wholesale store. A 9" piece of narrow doweling was used at the top of this mobile-type invitation. Gold cord was attached for hanging it. Lettering was in white ink and the hearts were attached with black thread.

The WALKTHRU

The invitation for a Spring Dance required a professional paste-up layout. The third-dimensional flowers and lace around the picture-frame opening were glued on later by hand. The results were charming.



A commercial artist did the layout for the Easter invitation. A stock paper, called Chromecote and available in many colors, was used in pink. A three-fold arrangement allowed the note to be mailed without benefit of an envelope. The sealing was cleverly accomplished by using white Contact paper, cut into a rabbit's head with the features inked on. Contact paper, used for shelf lining, has a backing, which when removed, uncovers a glue-like substance which sticks to anything.



The St. Patrick's Day notice was a bright green Irish hat, including a ribbon band, a paper buckle and a feather which had to be attached separately after the notices were printed.

These ideas could be adapted for other special occasions. The creators suggest that children's coloring books are an excellent source for ideas. They also recommended wholesale houses or school and hobby suppliers as the best sources for craft materials.

PROJECT THAT CLUB TRIP

DOES YOUR CLUB number among that ever-increasing fraternity of square dance groups who are taking vacations together... combining their interest in square dancing with their inquisitiveness of the world at large? If so, here are some ideas which may prove helpful.

If you're going by train, plane or boat, why not reproduce your club badge or banner on small stickers which could be glued onto your baggage tags for quick identification. If you're going by bus, why not reproduce the same item on a large piece of cardboard or oilcloth and attach it to the side of the bus?

Going by car caravan? Why not again use the symbol of your club badge but this time reproduce it on a pennant tie-on which could be affixed to each car antenna. This would be easy to spot from a distance and might eliminate some of the hazards of trying to keep bumper to bumper.

What to do with your square dance clothes? This is a good question unless you're traveling by car where (1) the back seat can be removed and dresses hung full-length or where they can be hung over the ever-available car rod; (2) a large flat box or suitcase will lie flat in the trunk of a car and clothes may be placed unfolded inside, or (3) you might consider what one group did when they rented a small U-Haul trailer and put all their clothes in it.

By bus, train or plane you have to think first of clothes which stand up well under the rigors of packing and unpacking. Look for the newer novelty fabrics such as whipped cream, dacron, nylon or drip-dry cottons. A two-piece dress can be placed with the skirt full-length in a suitcase. For a one-piece outfit, a gored skirt can be folded down pie-shaped to fit a small space. Also a circular skirt will fold down into almost nothing. A skirt which has been knife-pleated can be rolled into a very small package and placed at the back of a suitcase.

Men's shirts are ceasing to be a problem with the introduction of drip-dry fabrics. And many men who travel frequently are turning to Terylene, that material popularized by the Hong Kong merchants.

The perennial problem when you travel seems to be the petticoat. Frequently bus travel solves this by providing ample storage space beneath and on top of the bus. By plane (and especially when traveling with a group) you simply have to limit yourself to one or two petticoats. A plastic or denim bag can sometimes be carried separately and stuffed underneath a seat. The old standby of rolling a petticoat and putting it inside a nylon hose will permit it to be placed inside a suitcase. Sometimes you simply have to sacrifice some fullness for space availability.

When a group of square dancers decide to travel together, though, the primary interest isn't clothes. It's the joy and good fellowship which reign. Happy trip!



GHOSTS

**FOR YOUR
HALLOWEEN DANCE**

WHY NOT WELCOME your October dancers with some friendly ghosts — either on the stage, the entrance table or the refreshment center. Here are some especially friendly ones which are very easy to make, and which can be tall ghosts or short ghosts depending on how you feel about ghosts.

Mount large styrofoam balls on wooden dowels. The size of both the balls and the dowels will depend on you and upon how you decide to prop them up. Drape squares of white fabric (sheeting, cotton blanketing, flannel, etc.) over each ball and with a pencil lightly indicate where the material covers the styrofoam. Remove the fabric; lay it flat, and with colored chalk, marking pens, or paint draw the features of your ghosts. Actually just an indication of features will obtain results as satisfactory as a full portrait. Replace the fabric and you have your ghosts.

These ghosts are most effective in a grouping of three together. They can be mounted in two-inch thick blocks of styrofoam, cans of sand, clay or plaster of Paris. The base can be hidden with autumn leaves or flowers. They might even be hung out from a wall if you could wire them in place.

(Our thanks to Coca-Cola for this suggestion.)

INTERVIEW BRUCE JOHNSON

Discusses the Training of New Dancers

Square dancing depends mightily upon its program of training new dancers. Without such a program normal drop offs would leave great vacancies in the home club programs which would eventually result in the square dance movement disappearing in some areas.

Even more important, however, is the fact that there are hundreds and thousands of potential square dancers, people like you who want and need square dancing. To these people it is only a matter of being properly attracted into a learner's group and then being correctly indoctrinated into the ways of the activity so that the fun of square dancing can be brought to them personally.

We feel that the caller should first of all be a teacher. We also feel that it is his responsibility to train new dancers. We have singled out Bruce Johnson, Santa Barbara, California, for an interview on the subject of classes. A college graduate and a teacher by profession, Bruce is a top notch recording artist, an exceptionally popular travelling caller and is well established in his own home area as a local club caller. To start our interview we asked Bruce, in view of all his many activities, what his feelings were concerning classes.

Johnson: They're my greatest love. If I had to do just calling or teaching — one or the other — I'd rather teach.

Sets in Order: How large do you feel a class should be?

Johnson: I don't think that there is any limit, necessarily — except the size of the facility you

are in — and the fact that the people *must* be able to hear.

S.I.O.: How would you weigh the problems vs. the advantages of different sizes of groups? First, a small class of four squares or less.

Johnson: This is the most difficult to teach, just by the very nature of it. Everybody *has* to win. The group's so small that nobody can get lost in the crowd. His mistakes will show up because there aren't enough people around that he can hide among them; he becomes self-conscious about the mistakes. It's just like shining a spotlight down on each individual and it's more difficult to teach a small group because of that.

S.I.O.: What about a medium size class of from four to ten squares or, finally, a very large group.

Johnson: It becomes easier as it gets larger. People have to be able to hear and they've got to have space to dance comfortably. Aside from that — . Well, let's put it this way — I've never had a colosseum full of people — thousands of squares to teach — but I think it could be done. It would be fun to do — but there must be a point — a point beyond which the group would lose its feeling of friendliness.

S.I.O.: For the successful teaching of a class would you say that the goal is probably based on how friendly the people are?

Johnson: I don't think you can say that exactly. When people come together in a class they share one thing in common — their stupidity

about square dancing. This is the first thing that holds them together. Then they begin to find out that a number of them live in the same housing area, are landscaping and raising their families together. Or retired people may have similar problems and interests. So, after they have lost their initial stupidity, they begin to find other things in common. Once in awhile, tho', there is a group that is just non-homogenous in the first place. We knew a caller who started in to teach three different groups and for some reason he happened to get people who just didn't blend. He felt it was his fault and quit because he thought he was wrong. It can happen that way; there are groups that just won't become an entity.

S.I.O.: Let's go on to another phase. How long do you feel that a course of square dance lessons should last?

Johnson: I don't think this is important. The important thing is that when you get thru with this course of lessons, if you ever get thru, the dancers have a place to dance comfortably *what they know how to dance*. So you could give them 6 lessons and the course could be over at that point if you provided them the place to dance where they could dance what they knew, and have fun. This doesn't necessarily mean that the class angle stops. The key is what happens next — if you're providing a club program — if a club is sponsoring. Roughly, I'd say that it would take about 30 weeks of lessons for a class to get into club level dancing.

S.I.O.: How long do you feel a class should be open for new members before it is closed?

Johnson: Again, it depends upon what you're trying to do. When I started off we kept a group open for three nights, considering the third night as the first night of the class. We played with them for the first two nights, giving them fun so they'd go out and get their neighbors to come and increase the size of the group. It's a bit difficult if you're trying to go somewhere to keep the class open for more than three nights.

S.I.O.: In your opinion, how long should an evening's class work last?

Johnson: This depends on how long the series of lessons runs. If you have to finish the class

at a given time, it's different than if you can set your own time. I think that the best arrangement would be a 2-hour class period. This is the ideal but our classes generally run for 2½ hours because we have refreshment breaks when we can.

S.I.O.: What about the format of a class? For instance, do you encourage a refreshment break from the beginning?

Johnson: Because we meet in schools, it's hard for us to have refreshments every night. We find, tho', that if we have refreshments just occasionally, it makes sort of a party night — something different. We believe that the class should start as late in the evening as possible and end as early as possible. For instance, if the class begins at 8:30 P.M. instead of 8:00 P.M., it gives a better chance for everyone to get there, particularly in the summer months. And I think two hours of dancing — with a break for rest or refreshments — is sufficient. It leaves them wanting more, which is what I have in mind, and it doesn't wear them out too much.

S.I.O.: Should classes be held twice a month, every week, once a month?

Johnson: As frequently as possible. The nearest thing to ideal would be to have them meet every day. In our set-up we have them meet every week. There are situations — as in the retirement places — where the folks do have more time and can meet more frequently than once a week. If this is done I think it would be best to have a shorter class period.

S.I.O.: What qualifications do you feel a person must have in order to teach a class of new dancers?

Johnson: The key there is the word "must." And the first of qualifications is the *desire*. That's first and foremost. If you desire anything intensely enough, then it is possible. You may not teach them well — you may make a lot of mistakes — you may lose a number of this class, but if you want badly enough to teach them — you will.

S.I.O.: Do you believe in a single-teacher class vs. a class conducted by several teachers?

Johnson: I believe in a single-teacher class — strongly. Square dancing isn't a cut and dried

thing; it hinges upon personalities of the people involved and each individual teacher has his own way of presenting things. There are many methods to arrive at the same place. The problem with multiple teachers is the possible lack of continuity—records that aren't kept completely enough—problems of comparison between teachers which may not be fair to one or two of them.

S.I.O.: Perhaps one of the arguments in favor of more than one caller to teach beginners is that the dancer, in normal activity, will be listening to and dancing to more than one caller. Would you say this really is a valid argument?



**BRUCE
JOHNSON**

Johnson: No. People should dance to more than one caller but not until they have the foundation for it which the class provides.

S.I.O.: How do you recruit new students for your beginner groups?

Johnson: We put ads in newspapers—talk it up, etc. I believe in every form of good publicity—within reason—that is available. Most people probably come to a class because some happy square dancer brought them and that, over a long period of time, has always been the main source. However, somebody can work on a couple for years and then all of a sudden that couple sees something about square dancing in the paper—and they're sold; they decide they do want to square dance, after all.

S.I.O.: In the event that one of your clubs sponsors a class and recruits new dancers for it, how great an influence should that club have on the method you use in teaching?

Johnson: It's not really within their realm of responsibility except to choose a good teacher.

Once the teacher is chosen you put handcuffs on him when you dictate to him in any way. There may be other things the club should be responsible for, such as telephoning committees, helping with refreshments, etc., but the actual teaching is the teacher's "baby." The club's biggest job is to give the new class the best teacher possible, then leave him unshackled so he can teach.

S.I.O.: Do you have any particular feelings about the usefulness or lack of usefulness of experienced dancers to help with beginner classes?

Johnson: I don't think you can make general statements about that; it depends on the case. Sometimes dancers who come to help out are very helpful; other times they create more problems than they do good. The experienced dancer can help most by being a good example himself. He can assume the position of a perfect class member, do exactly (and only) what the caller tells him to do, keep his mouth shut until the caller asks him to demonstrate something—and then demonstrate only that. It's a hard thing for an experienced dancer to take this attitude but it is the way he can really help.

S.I.O.: In your opinion, how much like a club should a square dance class be? Should there be committees, parties, etc.?

Johnson: Again, it depends on the situation. Everybody who participates in the square dance movement probably appreciates it more if he puts a little bit into it himself. However, sometimes people have been asked to put in too much for too long and I don't think a new dancer, of all people, should be hamstrung with a lot of responsibility in that sense. He may do some little thing to participate but nothing to worry him too much on that score.

S.I.O.: What do you think about class members being asked to pay in advance for their series of lessons? Like, say, two months ahead?

Johnson: There is an advantage, all right, but I don't feel that advantage is necessarily at class level. In theory it is a good idea to have them pay in advance but we've never been able to do it under the operation that we have, so I've been forced always to prepare a type of teaching program where people will have

fun every night that they come.

S.I.O.: What are the advantages and disadvantages of a caller-sponsored class vs. a class sponsored by a club or association?

Johnson: There is probably more advantage in a class that is sponsored by a club or association if there are no strings attached. The more people who are recruiting, the better the chances for a good-sized class.

S.I.O.: And this affects what happens to the new dancer after he leaves the class?

Johnson: It's obvious. People are free as the breeze when they get thru with a class; they can go anywhere they want to. You can direct them — and at that stage they're very open to direction — but no caller has the right to train people and think of them as *his* dancers or *his* club. Furthermore, no club can get the people there and think of them as just *their* class. They should make it as attractive as possible for the new dancers to join their club. If the newcomers don't want to or can't — they should be let go.

S.I.O.: How does experience with newcomers help a caller in his over-all calling responsibilities?

Johnson: The biggest thing it does for me is to keep me in touch with the people. It helps me to continue to realize how long it takes for a person to go from point zero, where he knows nothing about square dancing, to where he is

capable of dancing at club level.

S.I.O.: What about teaching round dancing to beginners in learners' square dance classes?

Johnson: I think it's necessary. Every time I've sloughed off on this I've hurt in later years because of it. Teaching rounds makes the dancers more conscious of music; they become more conscious of the dancing part as compared to just following the figures. And it's something that, once accomplished, can be regularly repeated. Once a round dance has been mastered, there is a feeling of accomplishment each time it is danced. It doesn't matter, in square dance classes, if people learn very *much* about round dances but I think it's important that when they hear the words "round dancing," they nod their heads up and down and smile rather than fold their arms and frown and go and sit down.

S.I.O.: Any last words regarding our subject of the teaching of beginners?

Johnson: Only that it's the greatest joy a person can have. To start somebody off who knows absolutely nothing about it; to see people, sometimes on the verge of a break-up, get back together; to see people like myself who go into square dancing very shy, very backward, and what this activity can do for them — it's the most satisfying thing in the world. If you didn't make a dime — working with beginners would be time well spent. It's just great.

IN SETS IN ORDER NEXT MONTH

- The November issue of The Official Magazine of Square Dancing will feature an interview with Ed Gilmore. Ed has been training teachers and callers for more than 15 years. His caller schools in various parts of the country have for more than a decade provided leadership training to hundreds of callers. Ed will be asked his views on the caller's responsibility and he will give some good advice to new men and women about to enter the calling field. What is his view concerning the responsibility of today's "successful" callers? Read the "Interview" section of your next issue of Sets in Order and find out for yourself.
 - New dancers will get their second installment of "Discovery." In this special article they will learn first-hand many helpful tips and suggestions that other square dancers took years to discover. Experienced dancers will also find the "Discovery" series a help to them.
 - "Lift and Use" will feature a series of artist's drawings of square dancers in action. These will come in handy in making posters, tickets, flyers of any sort for your next square dance occasion. Best of all they're yours to use without any strings attached.
 - These features and many others will be found in your personal copy of Sets in Order next month. Perhaps you will be listed among the hundreds receiving special "thanks" in our annual Thanksgiving section.
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SO— YOU WANT TO START A SQUARE DANCE BUSINESS

by Jay Orem — Business Manager, Sets in Order

WHEN A MAN can earn a living by participation in his favorite hobby, like square dancing, he is one of the lucky ones. He is also in the minority because earning a living or even part of a living in the general field of square dancing is never as easy as it might seem.

Altho' each year dozens of new people will try some facet of it, an equal number will drop off, discouraged at having made the attempt and sometimes bitter towards square dancing because of it.

It can be done, however, if a person is willing to work and work hard, if he has imagination, foresight, talent, a genuine fondness for others in the square dance world, as well as a practical feeling for the proper conduct of business. When it is successful, the participation in a business related to square dancing can be a mighty fine experience and very worthwhile.

Kinds of Businesses

There are several ways in which a person can combine his hobby and his business. The most obvious would be by being a caller or

round dance teacher. There are other ways, however. He can own and/or operate a square dance hall or a square dance store which supplies costumes, records, novelties, etc. He can combine the two.

He can produce records to be used for square and round dancing; he can publish a square dance magazine; he can manufacture some article of clothing to be used by the men and women who square dance; he can make badges; he can run a square dance camp or perform other specialized services for the benefit of square dancing.

To examine a couple of angles on going into a square dance business, let's begin with the retail store which dispenses records or clothing. Such a store can be a real boon to square dancing in a given area but nobody can take for granted that it will be immediately successful. It requires the right situation, the right information, the right merchandise, plenty of capital and a tremendous amount of work.

There are many things to be considered, the very first being to determine if there is a *real need* for a square dance store in the area; and

that is not just an idea inspired by a handful of well-meaning friends. The next is whether it is possible to have a *diversified* stock. Rarely do retail businesses succeed on square dance supplies alone. They almost all have some compatible activity. If the store handles square dance clothing it might also include "western" attire for the horseman. If it is a record store it might have to venture into the "pop" or "classical" field, also, for diversification. Either of these compatible activities would attract a completely different set of customers from the square dancers and would demand a different approach.

The geographical location of a square dance store is very important for a retail business, in order to establish an environment consistent with this type of business. It should be set off from other businesses such as super-markets, main streets, etc. but still be easy to find. It should be off the beaten path but not too far off.

Questions to be Asked

There are several questions a merchant should ask himself as he begins to think about setting up a retail store. Does he plan to run the store on a full-time basis? Does he have capital amounting to \$10,000 or \$20,000 plus sufficient income to meet ordinary living expenses for 6 months to a year without depending on profits from the business? How about experience? Does he know how to buy — and how to sell?

Another phase here is the position of the merchant in his own particular locality as related to square dancing. Does he have enough

contacts in the square dance field to support him, realizing that it takes a very large number of them to support a store? Has he considered competition — the person who may be selling out of his home as contrasted to a store with its continuous overhead? Can he remain neutral, never allowing the store to become a gossip center for square dance politics?

It is also necessary for the merchant to be *aware* of the sources of supply for what he wants to sell. He must know whether or not their lines are available in this area.

Another thought. Is the merchant prepared to go into the mail order business? He will probably advertise to attract customers, so he is one day going to be faced with requests from the folks out of town to send them a certain record or article of clothing. Most of the retail square dance dealers do some and in many cases a great deal of mail order business, as "drop-in" trade may be insufficient to carry the operation. The mail order aspect presents a whole new set of problems to be considered.

Again, the prospective merchant must decide if he is going into a "combination" business with merchandise to attract other than square dancers. Any such combination will involve considerable investigation, *additional* capital, a lot of "know-how" and further work — but it may be absolutely necessary.

The Decision Has Been Made

Now let us assume that the merchant has examined every aspect of his proposed business, found everything to his satisfaction and is now determining what sort of merchandise



An attractive store and friendly sales people will help to insure you of a successful square dance business.

(Our thanks to Robertson Dance Supplies in Sacramento, Calif., for the illustrations.)

he is going to have in the square dance section. He will want to know what are some of the good and bad points in relation to procurement, stocking and selling.

How about square dance records? These are available thru distributors who would be within a reasonable distance of almost any location within the United States. However, the turnover in this business is not very great, quantities sold are fairly small but the *variety* of records necessary to stock is tremendous. There are some 35 labels in the specialized square and round dance record field, issuing new releases anywhere from twice a year to two or three a month, per label. Also, for the round dance market it is necessary to include "pop" labels even in the square and round dance section, as there is some demand for these which is difficult to sidetrack.

Limited Demand

The demand is a very unpredictable thing — at no time very great. As a consequence the ordering must be done very carefully and no one outside of the given territory can advise. Really, *experience* is the only true rule to follow.

As to procurement, records are not always available when they are supposed to be; back-ordering rears its ugly head. Record manufacturers gamble when they produce a record. They never know, particularly with rounds, what the market can absorb. If a record should be picked up for a round of the month every caller and teacher in the area will want a copy *now* and will not understand why there must be a delay. This makes it imperative to order a little heavily in order to meet the customers' needs. After awhile unsaleable records begin to take up shelf space and this brings up the question of "return privileges."

Records are not returnable for cash or credit. However, in some instances they may be exchanged for *more records on the same label*. It makes for intricate bookkeeping and sometimes no relief, as the label may not produce saleable records frequently enough for them to have any exchange value.

Further, there must be a place for customers to play records when they come into the store. And again, it has to be realized that some customers will not be able to come in and will ask that records be shipped to them. Mail order again.

Who Are the Customers?

Who are the customers likely to be for the

record store, once it is set up? Facing it realistically, the large majority will be callers and teachers. For instance, with rare exceptions, the only persons interested in the singing call "flip" records will be the callers and there are so many releases of singing calls every month that the average caller cannot begin to use them all. Out of half a dozen releases, he may use one or two.

A similar situation exists with the round dance teacher. Altho' there is some market to the individual dancer on round dance records, the round dance teacher is still the prime customer. In many areas there has developed the unfortunate pattern of discounting records to callers or teachers. The original purpose was to develop more sales by promotion this way but when it is considered that these are the main customers for most of the records released, it gets a little ridiculous. It is a practice that the merchant must be aware of, however, especially in the present competitive market.

In some spots there is an excellent market which has never been fully developed. That is the school or recreation field and the classes for new dancers. Sales to these groups take a lot of work, some politics, knowing how to reach them and, sometimes, competitive bidding which could force the square dance merchant out. It is a field to investigate, however, and it is getting bigger all the time.

The record business demands some sort of cataloging. Especially if mail order is a part of the business it is necessary to have catalogs for the consumer. If the business is primarily "over the counter", unlikely even in highly populated areas, then a catalog designed for the trade might be sufficient. Several of the leading labels put out individual record catalogs which can be used for "stuffers" and sales pieces to promote record sales. These catalogs are purchasable from the record manufacturers.

If all the foregoing seems to present a gloomy picture, it is not intended to do so — only to examine some of the points to consider. A look at the "ads" in *Sets in Order* is proof enough that some square dance record merchants have been in business a long time; they must be eating regularly or they couldn't survive.

This is the first of a series on square dance merchandising. If you are interested in more on this or related subjects please let us know. — Editor

PRAIRIE HALL

EUGENE, OREGON

Prairie Hall — Eugene, Oregon

THE DANEBO CIRCLE 8, a square dance club in Eugene, Oregon, rented buildings at different schools in order to have a place to dance. After many years of being shuttled about, they were fortunate enough to find an old theatre building which they leased and made into a square dance hall. They danced there for two years and then the property was sold to an oil company.

The new owner did not want the building and gave it to the club, providing they would tear it down and clean up the lot. This they did, hauling everything that might be reuseable to a big barn out in the country.

The club danced briefly at still another school building which was not satisfactory so went searching and finally located a building on a lot 140' x 200' on the outskirts of Eugene. After many club meetings a lawyer was hired and a corporation formed, called Squares Investments, and the property was purchased. Shares were offered to Circle 8 club members only. Some of the members bought theirs outright; others pledged theirs, to be paid on time payments. With shares sold and a large mortgage at the bank, work with volunteer help began.



The spacious interior of Prairie Hall, showing the extent of the dance floor and the eating area at far right.

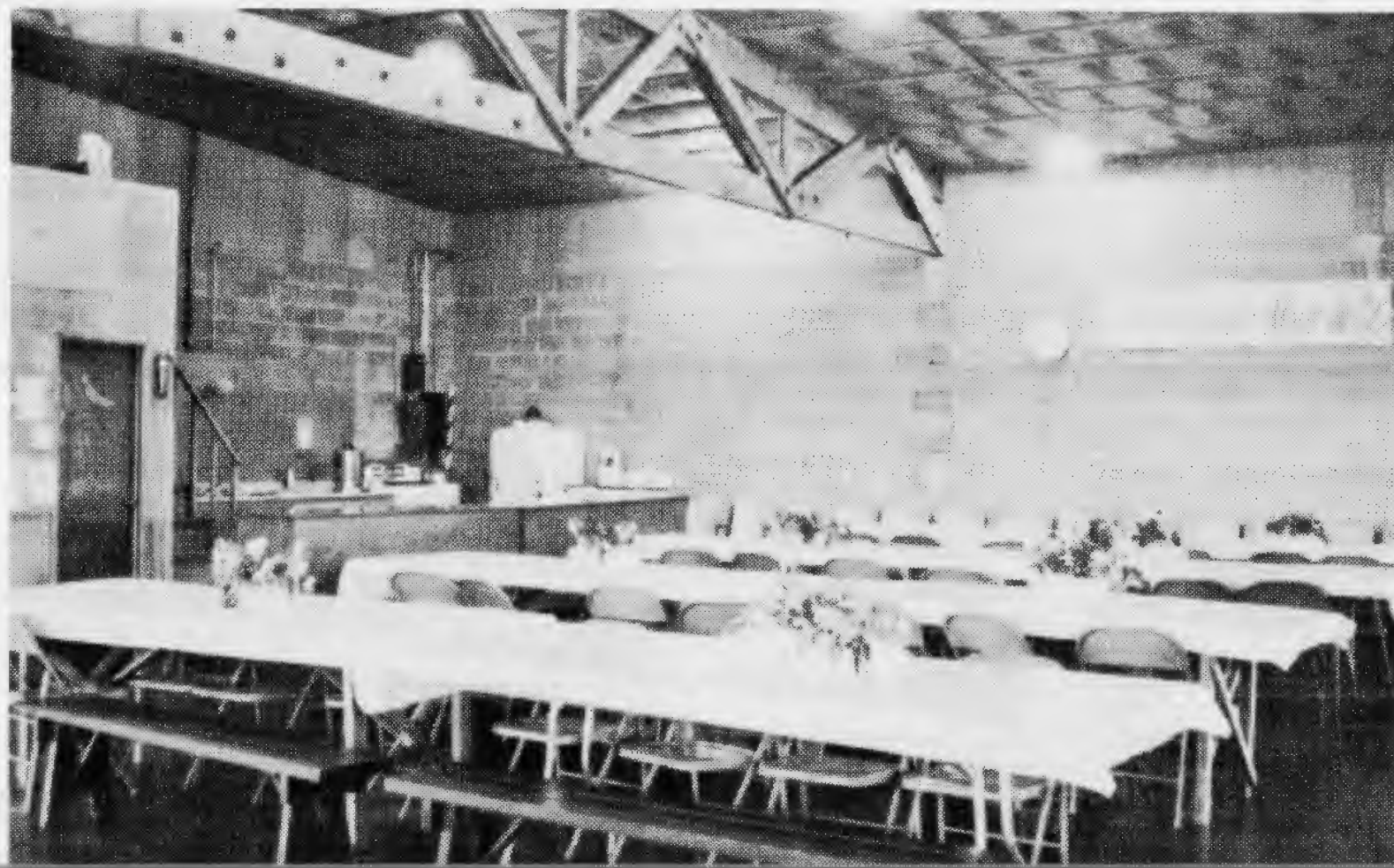
A wooden floor was laid, kitchen and rest rooms built and in about three months, the club was dancing in the building which was 40' x 50' in size. A new building was started next to the original building so the partition between could be torn out to make one building.

The new building has steel trusses, cement block walls, lots of windows for ventilation, gas heat with hot and cold air fans, insulated ceilings. Seats are built around the 6500-square-foot dance floor and sound is excellent. The parking area is black-topped and has room for about 60 cars.

Some of the work was contracted but many hours of free labor were donated by the members of Circle 8 whose profit came in hours of square dancing enjoyment. The area had long needed a hall this large and the building is available to all local clubs for square dance functions.

The Grand Opening took place on September 25, 1965, and the building became officially — Prairie Hall — taking its name from a nearby roadway.

—Dot Little



Tables attractively set in Prairie Hall's eating area.

LIFT and USE



teen stompers

SQUARE DANCE CLUB

BOB ROBERTS, *President* • 1492 COLUMBUS AVENUE
BETTY PARKS, *Secretary* • 462 NORTH ROBERTSON

Firehouse SQUARES

JAY GOOD
President
777 WEST AVENUE

BECKY OREM
Secretary
1414 TEMPLE HILLS DRIVE

DESIGN
YOUR OWN
CLUB
STATIONERY

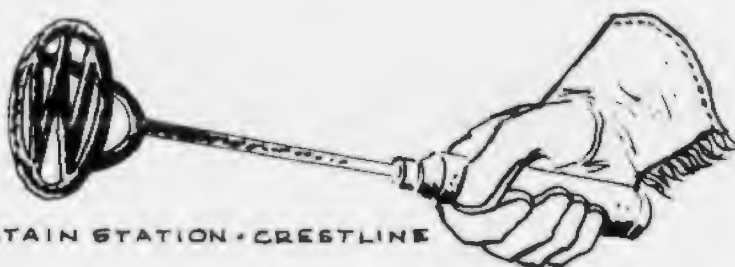


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MAILING ADDRESS: P.O. Box 333, LAKE STATION

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Here are four samples—try using features from the different samples in order to come up with one that just fits your own club.

NOT ALL SQUARE DANCE CLUBS concern themselves with correspondence. However, there are times when it's necessary to write to invite a guest, a guest caller, to thank a club for a visit or to make application for a square dance hall, and the impression left on the recipient of the letter is very much influenced by the appearance and character of the letter.

Appearance Counts

We won't go into the importance of good letter writing but we will stress the importance of the image left by the physical appearance of the letter itself. It isn't necessary to have expensive stationery, nor is it important to invest

in elaborate art work, but the person receiving your club's letter will be able to tell a great deal about your group simply by the way the letterhead is displayed.

If you are proud of your club, then you should certainly be proud of all the elements that go into making up the club image. We've asked our artist, Charlie Dillinger, to come up with some good attractive typical designs for square dance club stationery. The names, of course, are imaginary. The design is what is important. If you can use any of these in designing your own club letterheads and envelopes please feel free to "lift and use".

STYLE SERIES:

RED HOT

TO THE SQUARE DANCERS of two decades ago, the introduction of "Red Hot" was met with far greater excitement perhaps than the introduction of any of the new experimental movements today. This was a departure from the normal. It was exciting and even today the steady flow put into the motion by the call "Red Hot" provides a sense of challenge

While we now know that there are many ways to get into the movement, when it was first introduced there were area controversies as to the proper starting point. Originally it was always done from a promenade (1) One portion of the square dance world felt that the men should release right hands (2) pulling the girls in toward the center of the square (3) to begin the movement.

Other sections of the country were just as adamant about their style and while starting from the same promenade (4) they had the girls





make an independent half left-face turn (5) and move directly back to the next man to start a right arm turn (6).

After the starting "get-in" movement, however, the pattern was the same. We'll start it here with a third *opening*. From an Allemande Thar position (7), the dancers *shoot the star* (8) by turning their partner with the left forearm (9), then as each man moves forward (counter-clockwise) and each lady moves back (clockwise) they turn the right-hand lady with a right forearm (10). Finishing the turn (11) dancers return to their partner (12) for a full

left-arm turn (13). Then, moving to their corner or *left-hand lady* (14) they turn that person with a right forearm (15), leaving that person (16) they return to their partner for a left forearm (17) and with the men moving slightly into the center and extending a right hand to the girl behind them (18) they promenade their corner lady.

Out of the promenade, of course, the movement can be repeated four times to get the original partner back. However, the movement can be done once and thrown in at almost any appropriate time for a nice *all-work* figure.



16th NATIONAL SQUARE DANCE CONVENTION

PHILADELPHIA,

PENNSYLVANIA

JUNE 29-30, JULY 1, 1967

THE FOUR-PAGE Advance Registration Application for the "Sweet 16th" National Square Dance Convention in Philadelphia, Pa., appropriately features on its cover a blue and white "Liberty Bell" design and sketches of some of the city's historic landmarks. Dates of the Convention are June 29-30 and July 1, 1967, and the Philadelphia Civic Center will be "the place." In this air-conditioned building will be presented squares, rounds, contras; panels, clinics, workshops; youth programs, teenage dances, etc. Afterparties, exhibitions, style shows, trail dances, will take place at other locations. All phases of the 16th will have expert leadership — whether it be in the active participation or in the thoughtful discussions.

Among other special excitements planned will be the crowning of "Miss Sweet Sixteen" who will be chosen from the lovely young dancing misses in attendance. Another outstanding event will be a spectacular show

staged by three of Philadelphia's own famed Mummers' string bands, who parade and party with great exuberance each New Year's Day. For the pleasure of style-conscious dancers, a combined luncheon and fashion show will be held each day at the Bellevue-Stratford Hotel. Tours will be conducted to famous historic shrines and other places of interest in Philadelphia.

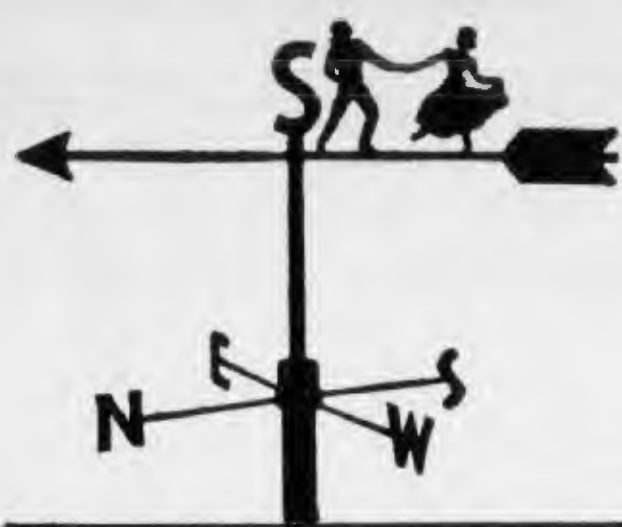
Some of the people who will be working with General Chairmen Vic and Peg Wills on the 16th Convention will be: Bus and Shirley Reinhard on Registration; Bill and Feeney Kinsey working with Exhibitors; Curly and Didd Milsom on Publicity.

Square dancers are urged to plan now to have fun at the 16th; application forms may be had from Curly Milsom, 130 Ashley Road, Newtown Square, Pa. 19073. Said Ben Franklin, "A penny saved is a penny earned" and pre-registrants may save money by registering ahead of time.



Some examples of the advance publicity being distributed by the folks in Philadelphia.

SWING YOUR QUEEN AT "SWEET SIXTEEN"



ROUND THE OUTSIDE RING

Editor's Note: News of square dance activities in all sections of the country is welcomed on these pages and we rely on voluntary contributors. If you haven't seen any report from your area lately, why don't you send one in? Remember that news of coming events is always of more interest than that of past events. Information is collected and edited by Helen Orem, Assistant Editor of Sets in Order and may be sent to her at 462 North Robertson Boulevard, Los Angeles, California 90048.

Massachusetts

The Cross-Roads Squares of Norfolk meet every second and fourth Friday at the Federated Church there. Their first Square Dance Week-End, with Dave Hass and their own caller Archie Howell, is planned for October 28-30. Location will be the Inn at East Hill Farm, Troy, N.H. Anyone seeking information can write to Bev Darling, Park St., Norfolk, Massachusetts.

The Western Massachusetts Coordinators announce that the Second Annual Western Mass. Square and Round Dance Jamboree will be held in Westfield on October 22. There will be two sessions—1-5 P.M. and 7-11 P.M. Over 33 square dance callers and round dance leaders will be available for your dancing pleasure. Four halls will be used at the Westfield Trade School, Westfield High School and Westfield Armory. —Russ Moorhouse

New Jersey

The Garden State Chapter of the National Square Dance Campers Assn. is involved in plans for the '67 Camporee which will precede the National Square Dance Convention in Philadelphia next year. These plans include, on June 23-25, camping at Bass River State Park, N.J., with plenty of rounds, squares and folk dances interspersed with boating, swimming, hiking, etc. This will be followed up by two more days, on June 26-27, of relaxing and then on June 27-28 the campers will move up closer to Philadelphia to one of three reserved camp sites. From there they can bus it in to the City of Brotherly Love but at night return to the cool breezes and fun of camping. Folks interested should contact Frank Cavanaugh at 2 Weldon Road, Edison, N. J. 08817.

—Peg Tirrell

Virginia

Sid Arnold moved from his post as caller for the Portsmouth Par'dners Club last July to San Diego, Calif. Sid had been with the club all the way from its birth in August 1965 and had watched it grow from two to seven

squares. Visiting square dancers are invited to join the Portsmouth group when visiting the Tidewater area. They dance every Thursday evening from 8-11 P.M. Telephone George Hill, 397-7311, for details. —Ernie Rogues

Ohio

An "All-Niter" Dance featuring Deuce Williams as caller is scheduled for October 29 at the Allen County Fair Ground, Lima. Write Sue N Ques, 2076 W. Wayne St., Lima, if you're interested in dancing that starts at 9 P.M. and goes 'til ?. —R. C. Powers

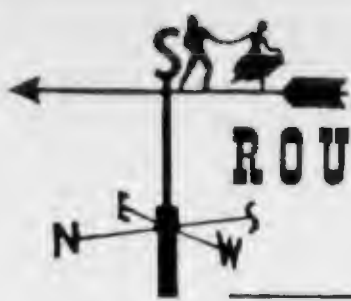
Minnesota

October 16 is the date of the Beaux & Belles Fall Square Dance Festival at Granite City Coliseum, St. Cloud. Larry Guck, who calls regularly for the club, will also be featured

Miss Oktoberfest of LaCrosse, Wisc., is surrounded by four members of the LaCrosse Clown Club, all of them ready to welcome dancers to the 5 days of square dancing during Oktoberfest, Okt. 5-9. The young lady is really Miss Pat Krueger.

our





ROUND THE OUTSIDE RING

caller at the festival.

The 25th Anniversary of Square Dancing in Duluth was celebrated on August 14 in connection with the opening of the new Arena-Auditorium there. Max Forsyth was the caller on this final day of a gala week's celebration.

Iowa

David Mathews, 17, and Mike West, 19, of Waterloo, have started a teen age square dance club—Twirling Teens, the only such club for miles around. Many people have tried to start a club like this but have failed because of "too many girls." On the occasion of the first class night at the Mathews home, 15 boys from 14-19 arrived—and 5 girls were lacking! So it looks as if the trend has swung around the other way. Gordon Walters from Cedar Falls was the instructor-caller and the young people soon proved their ability to learn quickly.

Michigan

Cadillac hosted the 9th Annual Rally of the Wally Byam Caravan Club International, with some 10,000 people streaming into this northern Michigan community. Square dancing was a popular part of the program offered. At least 100 couples were introduced to square dancing under the tutorship of Lou and Sarah Davis from Detroit. Bill Strickland from Lakewood, Calif. did most of the club level calling with an assist on occasion from Wayne Anderson, Roy Page and Mac McKendrick.

—Pat Anderson



Oklahoma

Dancers traveling thru Mountain View are invited to drop by and dance with the Big Loop Club. They dance third Saturdays at the Legion Hall in Mountain View. —Rosie Coon

California

New officers of the Valley Associated Square Dancers in the Fresno area have been chosen to serve to June 1, 1967. President is Joe Shumaker; V.P., Ron Grasser; Secy., Mary O'Banion; Treas., Mary Deaton, and handling publicity is Joe Kraschel.

Hicks and Chicks of Redding were planning a Cave Party for August. Following their Saturday night dance at Shasta College Cafeteria, some 50 dancers were to take the 2-hour tour thru the Lake Shasta Caverns north of Redding. Ed Slote, the club caller, was to take his record player and records to the Cathedro, the last large room of the Caverns, so that the dancers could square up for dancing underground.

—Ella Barbera

Dale and Naomi Lovell have been chosen to head the Square Dance Assn. of San Diego for the coming year. Serving with them will be the Joe Miskas, Chuck Wrights, Maria Fielding, Mer Jones', Cecil Wiltse, France Doirons, Bill Brooks', Chuck Whearys, Carl Ledfords, Kay Sullivan, Charlie Waltzes, Bud Hartwell, Eddie Maczkos, Walt Adams', Bill Walkers, Jerry McCartneys and Bob Culps (Bob Culp? Tho't he was on I Spy!).

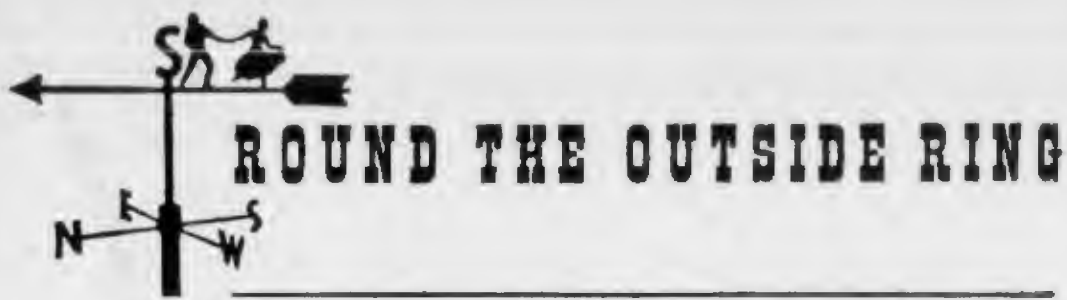
Kansas

November 11-12 are the dates for the Wichita Square Dance Festival at the South Armory of the National Guard. Local and area callers will be featured on Friday night with guest caller Billy Lewis on Saturday afternoon and evening. Charles and Betty Proctor will act as round dance instructors. There will be workshops in both squares and rounds. The dance is sponsored by the Wichita Square Dance Federation in cooperation with the Square Dance Callers Assn. of South Central Kansas.

Norman Osborne of Wichita is the new president of the League of Square and Round Dance Clubs, South Central Kansas District. Serving with him will be Claude Wiley and Kermit McGregor.

L. R. "Dad" Perry succeeds Buford Evans

City Council President Dr. John Hogan and dancer By Markle have yet to climb aboard but Mayor Smyth Brohard of Venice, Fla., and Lou Markle are all set for a ride on the Venice-owned gondola which is used in Florida parades thruout the winter season.



ROUND THE OUTSIDE RING

as president of the Northeast Kansas Square Dance Callers Assn. Other officers are Pat Patterson, Don Burkholder and Fred Payton.

Alabama

The Montgomery Area Square Dance Assn.'s 7th Annual Dixie Jamboree will be held on September 30-October 1 at the Whitley Hotel in Montgomery. Staff members are all Texans—like callers Joe Lewis and Jon Jones and round dance teachers Don and Pete Hickman. After daytime workshops and evening dancing, an After Party and Breakfast will wind up the affair.

—Annette Seaborn

Illinois

The Fifth Chicagoland Square Dance Festival is planned for McCormick Place on Chicago's lake front on November 13. There will be continuous dancing from 2 P.M.-10 P.M. in five halls. All callers and round dance leaders will be members of the Chicago Area Callers Assn., with the exception of one nationally known traveling caller. Dr. Ben Adams is program chairman; Gene and Edna Arnfield are in charge of rounds. Write Marvin Labahn, 8746 S. Morgan St., Chicago, Ill. 60620, for further information.

Missouri

Convention Hall at Liberty Park in Sedalia will be the scene of the 7th Missouri Federation Festival on October 14-15. On Friday night Don Hills will be calling; on Saturday night, Missouri callers. Frank and Iris Gilbert will handle the round dance program.

—Richard Jacobs



Members of the Whirl A Way Club of Thermopolis, Wyo., shiver in zero degree weather as they earn their PU badges dancing to Royal Smith's calling at Big Springs Mineral Springs.

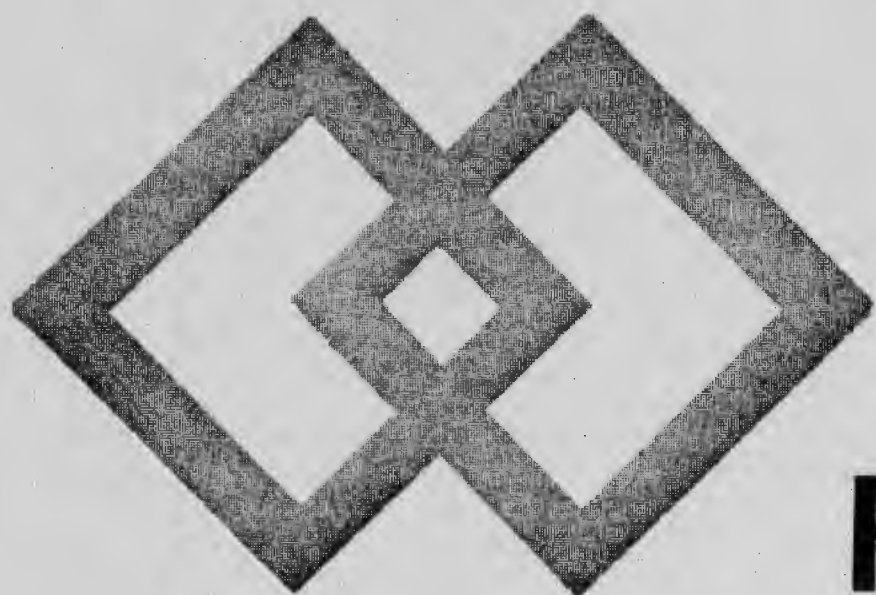
Prince Edward Island, Canada

On July 16 modern square dancing took a giant stride in Canada's smallest province. This was the date of a 2-session Jamboree hosted by the newly formed Lady's Slipper Squares and was held in conjunction with the Summerside Annual Lobster Carnival. Nova Scotia's Don Haley was guest caller and shared calling duties with club caller and teacher, Pete Howard. The Grand March was led by Miss P.E.I. 1966, Kay Andrews, escorted by Mayor George Key. They were followed by 14 squares of dancers representing clubs from the New England States, New York, Florida, Ontario and the Maritime Provinces. Florida's representative was 82-years-young Wendall Jones.

—Frank Randall

Bluenose Twirlers of Yarmouth, Nova Scotia, at a recent graduation. White hats in the form of sailor hats took the place of the traditional mortarboards because the Twirlers are named for a famous yacht—sketched on the banner in the background.





SIO #163

ROLL OUT THE BARREL

Called by Tommy Cavanagh

OUR ENGLISH FRIEND HAS
DONE IT AGAIN...
A NOSTALGIC TUNE —
A FUN DANCE...
TRY IT AND YOU'LL LIKE IT



RECENT ROUNDS

SIO 3158 NEW FROM OLD/ROSALIE

SIO 3157 COLONEL BOGEY/IMPANEMA

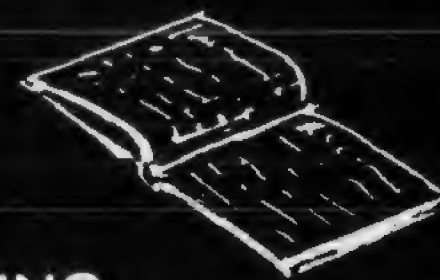
SIO 3156 JERE/MANDOLIN BOOGIE

These records are available from the dealers listed on pages 67 & 69



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

October 1966

THIS MONTH George Elliott gets a bit tricky by taking some common every-day terminology and slipping it into some rather unusual Workshop material. You'll have no trouble in figuring out what he means by "Back you glide," and this is the name he gives this series from the pages of his workbook. Try out the movement with these five examples, and then see if you can "invent" a few of your own.

One and three a half sashay
Go up to the middle and back that way
Third couple only bow and swing
Go round and round with the pretty little thing
Promenade one half way round the square
Stand behind the opposite pair
Forward four and back you glide
Come back to the middle
Leave your partner and face the side
A right and left thru
Inside arch and outside under
Circle up four in the middle of the floor
Go once around
Now pass thru to a left allemande
Partners all a right and left grand

First couple only stay that way
The other three a half sashay
Side couples go forward and back
Box the gnat across you go
Same girl a do sa do
Once around
Back straight out and square the set
First couple only bow and swing
Go round and round with the pretty little thing
Split that couple right across the floor
Go round one — join 'em — line up four
Forward four and four fall back
Arch in the middle the ends duck thru
Courtesy turn behind that two
Forward four and back you glide
Come back to the middle
Leave your partner and face the side
Do a right and left thru
Inside arch outside under
Into the center box the gnat
To a right hand star
Go one full turn — just one you do
Face the middle and trail thru
Find old corner a left allemande
Partners all a right and left grand

One and three a half sashay
Go up to the middle and back that way
Couple one you bow and swing
Go round and round with the pretty little thing
Promenade one half way round the square
And stand behind the opposite pair
Forward four and back you glide
Come back to the middle
Leave your partner and face the side
Split that two and cross trail
Separate and home you go
Pass your own
Find old corner a left allemande
Partners right a right and left grand

First couple only bow and swing
Go round and round with the pretty little thing
Promenade half way round the square
And stand behind the opposite pair
Same couple a half sashay
Now forward four and back you glide
Come back to the middle
Leave your partner and face the side
Split that two
Separate go round one
Box the gnat when you meet your doe
Back straight out and line up four
Forward eight and back once more
Now pass thru
Girls turn left and boys turn right
Pass her once in the middle of the night
Find your own a left hand swing
Gents star right in the middle of the ring
Once around to your corners all
Find old corner a left allemande
Partners all a right and left grand

One and three go forward and back
Same ladies chain
And chain right back
Turn 'em twice don't take all night
Same two ladies chain to the right
Turn the girl in the usual way
One and three a one half sashay
Couple one you bow and swing
Go round and round with the pretty little thing
Promenade one half way round the square
Stand behind the opposite pair
Forward four and back you glide
Come back to the middle
Leave your partners and face the side
Do a right and left thru
Same four circle up four
Side gents break and make that line
Forward eight and back in time
Now pass thru and turn back
Box the gnat across from you
Come right back
A right and left allemande
Partners right a right and left grand

CENTERS TRADE

By Tom Miller, San Luis Obispo, California
Heads lead right circle to a line
Pass thru head couples Frontier whirl
Centers trade wheel and deal
Pass thru left allemande

SURE YOU CAN

By Jim Mayo, South Acton, Mass.
Head couples swing thru
Box the gnat then square thru
Swing thru the outside two
Box the gnat then square thru
Bend the line just the ends slide thru
Then half square thru
Everybody slide thru
Just the ends pass thru
Bend the line right and left thru
Roll away slide thru
Left allemande.

SINGING CALL

MICKY'S TUNE

By Wally Schultz, Janesville, Wisconsin
Record: Top 25128, Flip Instrumental with
Wally Schultz
OPENER — BREAK — ENDING
Join your hands and make a ring
Circle to the left and hear me sing
Allemande left and promenade
One and three just wheel around
Two ladies chain with the two you've found
Send 'em back Dixie style
And make an ocean wave,
Go up and back, and pass thru
Allemande left that corner Sue
Promenade, go all the way around
Take her home and settle down.
*Seems just like a night in June
Walking on a honeymoon
Swing that gal around to
Mickey's Tune.

Alternate*

Promenade beneath the moon
Take her home and while you croon
Swing that gal around to
Mickey's Tune.

FIGURE

Head ladies (side ladies) chain across that way
Then roll away with a half sashay
Star thru (slide thru) and circle four
Make a line, without a stop
Go right and left thru and turn 'em pop
Forward up and back you sail
Then cross trail thru
Now the men star right and girls promenade
Twice around and pass your maid
Turn the next with a left hand swing
Roll promenade that ring
About three steps you're back at home
Swing and whirl she's like your own
Swing that gal around to
Mickey's tune.

SEQUENCE: Opener — Figure twice for heads —
Break (using 2 and 4) — Figure twice for sides
— Ending.

CLOVER AND FIGURES

By Larry Hale, Oakland, California
offers five different dances using

Clover And.

Couples facing out do the Clover
Couples facing in do the And

Heads right circle to a line
Pass thru wheel and deal
Star thru pass thru
Clover And swing thru
Box the gnat pull 'em by
Left allemande

All four couples half sashay
Heads pass thru . . . stop
Sides pass thru . . . stop
Clover And left allemande

All four ladies chain
Heads star thru Frontier whirl
Star thru centers square thru three quarter
Clover And star thru
Slide thru pass thru
Clover And star thru
Clover and pass thru left allemande

Heads right and left thru
Head ladies chain
Heads right circle to a line
Pass thru wheel and deal
Double pass thru
Cloverleaf star thru pass thru
Clover And star thru pass thru
Clover And star thru pass thru
Clover And star thru pass thru
Clover And double pass thru
Cloverleaf center four pass thru
Left allemande

Heads square thru four hands
Right and left thru dive thru star thru
Right and left thru star thru pass thru
Star thru square thru three quarter
Bend the line, bend the line
Center four square thru three quarter
Clover And star thru
Swing thru spin the top
Right and left thru pass thru
Clover And star thru
Clover And star thru pass thru
Clover And star thru Frontier whirl
Clover And double pass thru
Cloverleaf double pass thru
Cloverleaf center four pass thru
Left allemande

Note: Refer to Sets in Order, March, 1966
issue, page 70 for clarification of **Clover**

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

DIXIE

By Les Ely, Phoenix, Arizona

One and three right and left thru
Turn 'em on around
Put 'em in the lead go Dixie Style
Pass thru and circle up four
Head men break to a line of four
Move up to the middle and back
Right and left thru
Put the girls in the lead, Dixie Spin
Without a stop pass thru
And bend the line
Right and left thru turn the girl
Put her in the lead for a Dixie Spin
Without a stop crosstrail, find the corner
Left allemande.

TRADES

By Will Orlich, Cuyahoga Falls, Ohio

Allemande left in Alamo style
Heads trade
Gents trade
Girls trade
Sides trade
Heads trade
Gents trade
Girls trade
Sides trade
Allemande left

SQUARE TURN THRU

Sam Grundman of Berkeley, California, gives us some interesting figures using the Square Turn Thru.

Sides right and left thru
One and three half sashay
Heads half square turn thru
Right and left thru
Dive thru
Square thru three quarters
Find the corner

Heads three quarter square turn thru
Separate, around one into the middle
Three quarter square turn thru
Left allemande

Head ladies chain right
New side ladies chain across
Two and four right and left thru
Rollaway half sashay
Heads square turn thru, then
Three quarter square turn thru
Left allemande

One and three half sashay
Left square turn thru
Left allemande

Four ladies chain three quarters
Two and four half sashay
Heads square turn thru
Go right and left grand

Note: Square Turn Thru: On the last hand (leg) of any square thru (half; three quarter; full; or left) do a turn thru. Turn thru is to turn your opposite half way round and pull by.

THREE BREAKS

Try these three breaks by Joe Boykin, Phoenix, Arizona.

Heads star thru, pass thru
Circle up four, make a line
Go up and back
Slide thru, swing thru
Girls circulate and turn thru
Left allemande

Head ladies chain to the right turn the girls
Side couples right and left thru
Heads pass thru and you turn back
Slide thru and swing thru
Girls circulate — turn thru
Left allemande

Heads right circle four to a line
Pass thru, bend the line
Go forward and back
Dixie style to an ocean wave
Balance — men trade
Girls circulate
Left allemande, etc.

STRUTTIN' WITH MARIA

By Wayne West, Anaheim, California

Record: Windsor 4859, Flip Instrumental with Wayne West

FIGURE:

Everybody gonna join your hands, circle to the left, Maria

Whirl away, grand right and left you go
When you meet this brand new lady there,
do sa do and then

Promenade this lady, don't slow down, my friend
One and three wheel around, square thru four
hands around you go

Pull the next one by, swing the corner —
Hello, Joe

Promenade with the lady fair, Maria
Get back home, swing her once for me

MIDDLE BREAK:

Sides face, grand square (during drum break)

Good-bye 'til the next time you see her
You smile each time when you greet her (reverse)
You know she's the only girl for you

Why don't you swing your Maria, I adore you

Alternate Tag:

(You're gonna) swing and whirl the pretty little girl, Maria

SEQUENCE OF DANCE: Figure once for heads —
Figure once for sides, Middle Break — Figure
once for heads — Figure once for sides — Tag.

ALTERNATE FOR MIDDLE BREAK

(GRAND SQUARE);

All get ready for the tea-cup chain (during drum break)

Head ladies star right $\frac{3}{4}$ round, side ladies to the right, my friend

Head ladies star left a turn and a quarter, side ladies to the right again

Head ladies star left a turn and a quarter, side ladies to the right you go

Head ladies star right $\frac{3}{4}$ round, side ladies to the right you know.

EASY WALTZ

MEXICALI ROSE

By Jack and Na Stapleton, Grosse Pointe, Michigan

Record: Grenn 14088

Position: Intro and Dance: Open-facing M facing wall.

Footwork: Opposite. Directions for M unless indicated.

Meas

INTRODUCTION

1-4 Wait; Wait; Apart, Point, —; Together, Touch, — (to Open-Facing);

Wait 2 meas in OPEN-FACING pos M's R hand W's L hand joined: step apart on L, pt R twd ptr, hold 1 ct; step diag twd ptr and RLOD on R, tch L to R, hold 1 ct ending in OPEN-FACING pos M facing wall;

DANCE

1-4 Fwd Waltz; Wrap, 2, 3; Fwd Waltz; Fwd (Face), Side, Close;

Starting M's L and swinging joined hands fwd waltz 1 meas fwd in LOD; swinging joined hands bwd M does another fwd waltz as he leads W into a full L face turn in 3 steps to WRAPPED pos facing LOD joining M's L and W's R hands in front; in WRAPPED pos waltz 1 meas fwd in LOD; releasing M's R and W's L hands keeping others joined step fwd LOD on R (W fwd on L) turning $\frac{1}{4}$ R (W $\frac{1}{4}$ L) to face ptr, step side on L, close R to L ending M's bk twd COH M's L & W's R hands joined and extended twd LOD;

5-8 Twinkle (RLOD); Twinkle Manuv; (R) Turning Waltz; (R) Turning Waltz (to OP-face);
Swinging joined M's L and W's R hands twd RLOD twinkle down RLOD stepping L XIF R (W R XIF L), side on R turning to face ptr, close L to R; stepping R XIF L (W L XIF R) twinkle down LOD turning $\frac{1}{4}$ RF to end in CP M's bk twd LOD; stepping bwd twds LOD on L do 2 waltzes down LOD making a $\frac{3}{4}$ RF turn to end in OPEN-FACING pos M's bk twd COH;

9-12 Fwd Waltz; Wrap, 2, 3; Fwd Waltz; Fwd (Face), Side, Close;

Repeat action of Meas 1-4.

13-16 Twinkle (RLOD); Twinkle Manuv; (R) Turning Waltz; (R) Turning Waltz (to Bfly);

Repeat action of Meas 5-8 except end in BUTTERFLY pos M's bk to COH.

17-20 Waltz Balance (L); Waltz Balance (R); Vine/Twirl; Thru, Side, Close (to Bfly);

In BUTTERFLY pos step to side LOD on L, step on R behind L (W also XIB), step in place on L; step to side RLOD on R, step on L behind R, step in place on R; as M vines down LOD stepping L, behind L on R, side L W twirls RF under M's L hand progressing down LOD; step thru twd LOD on R, step to side LOD on L, close R to L to end in BUTTERFLY pos M's bk twd COH;

21-24 Waltz Balance (L); Waltz Balance (R);

Vine/Twirl; Thru, Side, Close (to Bfly);

Repeat action of Meas 17-20.

25-28 Fwd Waltz; Fwd, Point, —; Spot Turn, 2, 3; Tog, Tch, — (to CP);

Quickly turning to SCP waltz fwd twd LOD; step fwd on R, pt L fwd and hold 1 ct; do a $\frac{3}{4}$ spot solo turn in 3 steps with M turning LF (W RF) to end facing ptr; step fwd twd ptr on R (W fwd L), tch L beside R to end in CP M's bk twd COH;

29-32 Bal Bk, —, —; Waltz Manuv; (R) Turning Waltz; (R) Turning Waltz (to OP-Face);

In CLOSED pos bal bk twd COH on L and hold 2 cts; waltz manuv turning $\frac{1}{4}$ RF to end with M's bk twd LOD; starting bwd M's L do 2 RF turning waltzes to end in OPEN-FACING pos M's bk twd COH; DANCE GOES THRU TWO TIMES

Ending: On Meas 32 last time thru end in CLOSED pos M's bk twd COH then add — Bal bk twd COH on L, hold 2 cts; Twirl W RF; change hands to M's R & W's L, step apart and ACK.

SLOW 'N EASY

MY BABY JUST CARES FOR ME

By Joe and Es Turner, Bethesda, Maryland

Record: Windsor 4718

Position: Open-Facing for both Introduction and Dance; partners facing with M's back twd COH, M's R and W's L hands joined.

Footwork: Opposite Directions for M unless indicated.

Meas

INTRODUCTION

1-4 Wait; Wait; Bal Apart, Point; Bal Together (two RLOD), Touch;

Wait 2 meas: step bwd away from partner and twd COH on L ft, point R toe fwd to floor twd partner; step diag fwd twd partner and RLOD on R ft swinging joined hands swd twd RLOD at shoulder hgt, touch L toe beside R ft;

DANCE

1-4 Roll Fwd, 2; 3, 4 (Dip); Roll Back, 2; 3, 4 (Touch);

Swinging joined hands fwd then releasing partners solo roll away from each other down LOD making almost $1\frac{1}{2}$ turns with 4 steps, M starting L ft and rolling L face, (W starting R ft and rolling R face) to end almost back-to-back and rejoining M's R and W's L hands extended twd LOD at shoulder hgt, dipping fwd on R ft twd LOD with R knee flexed on 4th step with L ft about 12 inches behind R ft: swinging joined hands bwd then releasing, partners solo reverse roll away from each other down RLOD making almost $1\frac{1}{2}$ turns with 4 steps, M starting bwd on L ft and rolling R face, (W starting bwd on R ft and rolling L face) to end in CLOSED pos, M's back twd COH, and touching free toe (M's L and W's R) beside weighted ft briefly on 4th step:

- 5-8 Turn Two Step; Turn Two Step; Turn Two Step; Turn Two Step (to Open-Facing);**
Start L ft and do four turning two steps, progressing down LOD and making two complete R face turns to end in OPEN-FACING pos, M's back twd COH.
- 9-12 Side, Behind; Side, Thru; Turn Away Two Step; Around Two Step (to Open Facing);**
Grapevine down LOD, M stepping to L side on L ft, stepping on R ft XIB of L (W also XIB); step again to L side on L ft turning slightly L face to almost face LOD, step thru twd LOD on R ft; swinging joined hands fwd then releasing hand hold partners make a non-progressive solo turn-away from each other in a small arc with 2 two steps, M starting L ft and turning L face (W starting R ft and turning R face), to end in OPEN-FACING pos with M's back twd COH.
- 13-16 Repeat Action of Meas 9-12 Except to End in Open Pos, both facing LOD with inside hands joined:**
- 17-20 Fwd, 2; 3, Point; Bwd (Wrap), 2; 3, Touch;**
Start L ft and take 3 steps fwd twd LOD and diag away from partner to end with partners at arms' length apart, point R toe to floor fwd; as M retraces his path by starting R ft and taking 3 steps bwd diag twd RLOD and partner and touches L toe beside R ft, W starts bwd on L ft and takes 3 steps to make a full L face turn down RLOD with M's R and W's L hands still joined, and touches R toe beside L ft as partner ends in WRAPPED pos, both facing LOD, M's R and W's L hand joined at W's R hip, M's L and W's R hands joined in front at shoulder hgt;
- 21-24 Fwd Two Step; Fwd Two Step (release to Closed); Turn Two Step; Turn Two Step (to Banjo);**
In WRAPPED pos and starting M's L ft, do 1 two step fwd in LOD; dropping M's R from W's L hand to release WRAPPED pos, M starts R ft and does 1 more two step in LOD turning $\frac{1}{4}$ R to face wall, while W starts L ft and does 1 two step twd LOD turning $\frac{1}{4}$ L to face COH, ending in CLOSED pos; start L ft and do 2 turning two steps down LOD, making a $\frac{3}{4}$ R face turn to end in CLOSED-BANJO pos M facing LOD;
- 25-28 Fwd Two Step; Fwd Two Step; Dip Fwd, Recover; Dip Bwd, Recover;**
In BANJO pos, start L ft and do 2 two steps fwd in LOD; still in BANJO pos, dip fwd in LOD on L ft flexing L knee (W dips bwd on R ft), recover by stepping bwd in RLOD on R ft (W fwd on L); dip bwd in RLOD on L ft flexing L knee (W fwd on R), recover by stepping fwd in LOD on R ft (W bwd on L);
- 29-32 Fwd Two Step; Fwd Two Step; Dip Fwd, Recover; Dip Bwd, Step Bwd (To Open-Facing);**
Repeat action of Meas. 25 through 27; on

Meas. 32, M dips bwd twd RLOD on L ft, then steps bwd again in RLOD on R ft, turning $\frac{1}{4}$ R to face wall and touching L toe briefly beside R ft, while W dips fwd in RLOD on R ft, steps fwd again in RLOD on L ft, turning $\frac{1}{4}$ R to face COH and touching R toe briefly beside L ft, ending with partners in OPEN-FACING pos, M's back twd COH, M's R and W's L hands joined and extended out at shoulder hgt twd RLOD;

REPEAT ENTIRE ROUTINE ONE MORE TIME
REPEAT MEAS. 1-16 BUT END IN SEMI-CLOSED POS FACING LOD

Tag Ending:

Fwd Two Step; Twirl, 2; 3, 4; Point and Acknowledge

In SEMI-CLOSED pos, start L ft and do 1 two step fwd in LOD; as M starts R ft and walks 4 steps fwd in LOD turning $\frac{1}{4}$ R on 4th step to face wall and partner, W starts L ft and does a $\frac{3}{4}$ R face twirl down LOD under her R and M's L arm in 4 steps to end facing COH and partner; change hands to join M's R with W's L, point free toe fwd (M's R and W's L) as partners acknowledge.

23 SKIDOO 'N'

OH YOU KID

By Dot 'n' Date Foster, Decatur, Illinois

Record: Hi-Hat 831

Position: Open (facing LOD), Inside hands joined

Footwork: Opposite throughout, directions for M except as noted.

Meas

INTRODUCTION

1-4

Wait; Wait; Apart, —, Touch, —; Together, —, Touch (to Open pos), —;

In OPEN pos both facing LOD and inside hands joined wait 2 meas then step apart on L, hold 1 ct, touch R to L, hold 1 ct; Step together on R, hold 1 ct, touch L to R, hold 1 ct in OPEN pos ready to start dance.

Meas

PART A

1-4

(Shortcake Step) Heel, Place, Heel, Place; Heels Out, In, Out, In; Strut Fwd, —, 2, —; 3, —, 4, —;

Touch L heel to floor diag fwd, then back to place, touch R heel diag fwd, then back to place; with heels together and toes slightly out and keeping wgt on balls of feet move heels out, then heels back together, out again, and back together; (Note: Bend knees slightly when heeling out and straighten on heels together). Walk fwd LOD 4 slow strutting steps starting M's L ("toe-heel" for styling):

5-8

(Shortcake Step) Heel, Place, Heel, Place; Heels Out, In, Out, In; Strut Fwd, —, 2, —; 3, —, 4, —;

Repeat action of Meas 1 thru 2: Repeat action of Meas 3 thru 4:

9-12 (Charleston) Step Fwd, —, Point Fwd, —; Step Bwd, —, Point Bwd, —; Step Fwd, —, Point Fwd, —; Step Bwd, —, Point Bwd, —; Step fwd on outside foot (M's L, W's R), —, point inside foot fwd, —; step bwd on inside foot (M's R, W's L), —, point outside foot bwd, —; repeat action of Meas 9 and 10:

13-16 (Circle Away) Two-Step; (Away) Two-Step; (Circle In) Two-Step; (Together) Two-Step (to Bfly pos);

Starting a circle move away from partner in 2 two-steps (M L face, W R face): continuing to circle move twd partner in 2 more two-steps (End in BUTTERFLY pos with M's back to COH):

PART B

17-20 (Shortcake Step) (Bfly) Heel, Place, Heel, Place; Heels Out, In, Out, In; (Change Sides) W Under, —, 2, —; 3, —, 4, — (to Bfly);

Same footwork as Meas 1-2 Part A except facing partner in BUTTERFLY pos: releasing trailing hands and keeping lead hands joined (M's L, W's R) change sides with W crossing twd COH in front of M with 4 slow strut steps to end facing partner in BUTTERFLY pos with M's back twd wall:

21-24 (Shortcake Step) Heel, Place, Heel, Place; Heels Out, In, Out, In; (Change Sides) W Under, —, 2, —; 3, —, 4, — (to Bfly);

Repeat action of Meas 17-18 with M on outside of circle: repeat action of Meas 19-20 except W goes under NEW LEAD HANDS (M's R and W's L) and again end in BUTTERFLY pos with M's back to COH:

25-28 (Charleston) Step Fwd (Scar), —, Swing Fwd, —; Step Bwd (to face), —, Touch, —; Step Fwd (to Bjo), —, Swing Fwd, —; Step Bwd (to face), —, Touch, —;

Both step fwd (M's L, W's R) into BUTTERFLY-SIDECAR pos, hold 1 ct, swing R fwd, hold 1 ct; Both step back (away from partner on M's R, W's L) to again face partner in BUTTERFLY pos, hold 1 ct, touch free foot, hold 1 ct; both step fwd (M's L, W's R) to BUTTERFLY-BANJO pos, hold 1 ct, swing R fwd, hold 1 ct; both step back (M's R, W's L) to again face partner in BUTTERFLY pos, hold 1 ct, touch free foot, hold 1 ct; (Start blend to SCP)

29-32 (SCP) Fwd Two-Step: Fwd Two-Step; Twirl, —, 2, —; WALK (to OPEN), —, 2, —;

Quickly blending to SEMI-CLOSED pos do 2 fwd two-steps LOD: In 2 slow steps the W twirls R face under joined lead hands as M walks fwd L, —, R, —; Both walk fwd 2 more slow steps to OPEN pos to start dance again;

DANCE GOES THRU THREE TIMES

Ending: Heel, Place, Heel, Place; Face and Chug Apart;

Repeat Meas 1 of Part A; Immediately face part, both feet tog and chug away; (Note: Meas 17 thru 30 of Part B have

the same basic footwork as that found in Meas 1 thru 12 of Part A. Only the position and line of travel is different.)

CONTRA CORNER

CANADIAN BREAKDOWN

Suggested music: FD 1067

1, 3, 5, etc. active and cross over before dance starts

Balance your partner

Do sa do with your partner

Allemande left with the one below

Balance four in line

Swing your partner in the center

Down the center with your partner

Turn by yourself and come back home

Cast off and star by the right

Left hand star back to place

SQUARE WHEEL AND SLIDE

By Stub Davis, Waurika, Oklahoma

One and three square thru

Three quarters round

Separate, go round one to line of four

Pass thru wheel and deal

Double pass thru

Girls promenade left men promenade right

Star thru with the first in sight

Inside four square thru three quarters round

Split the girls go round one

Into the middle square thru

Count four hands that's what you do

Face the girls star thru

Slide thru

Left allemande

SINGING CALL

LET ME CALL YOU SWEETHEART

By Joe Lewis, Dallas, Texas

Record: J Bar L 5009, Flip Instrumental with Joe Lewis

OPENER, MIDDLE BREAK AND CLOSER

Ladies chain three quarters

Turn them left and roll away

A new girl swing and promenade her

To the music sway

Gents turn back allemande right and left grand

Promenade two by two

Let me hear you tell her

I love to dance with you

FIGURE

Gents promenade when you see your maid

Do sa do swing that corner girl

Heads to the right and circle

To a line unfurl

Move it on up and back square thru now

Three hands and promenade by twos

Let me hear you tell her

I love to dance with you

***Alternate Tag Lines:**

Let me hear you whisper

I'm in love with you

SEQUENCE: Opener, Figure twice for heads, Middle Break, Figure twice for sides, and Closer.

EXPERIMENTAL DRILLS

On page 82 of this issue you'll find the description of the movement SLIP, SLIDE and SWING. Below are two examples using this movement by the originator, Lee Kopman of Long Island, New York.

Heads to the right and circle four
Head gents break and line up four
Star thru make a wave and balance
Slip Slide and Swing — balance
Slip Slide and Swing — balance back
Square thru three quarter round
Left allemande

Heads to the right and circle four
Head gents break and line up four
Star thru make a wave and balance
Slip Slide and Swing — balance
Slide Swing and Slip — balance back
Square thru three quarter round
Left allemande

And here is one using the Slip, Slide and Swing by Willard Orlich of Cuyahoga Falls, Ohio.

Head couples do sa do to an ocean wave and balance
Slip Slide and Swing balance again
Slide Slip and Swing balance back
Crosstrail thru to a left allemande

DON'T RUSH IT

By Jay King, Lexington, Mass.

Heads go forward, back with you
Swing thru go two by two
Spin the top is what you do
Then you're gonna pass thru
Spin the top but double it, Pop
Two times without a stop
Swing thru go two by two
Spin the top is what you do
Then you're gonna pass thru
On to the next with Sal and Sue
Spin the top but triple it, Pop
Three times without a stop
Swing thru one more time
Right and left thru, doin' fine
Allemande left

MISCELLANEOUS

By Ed Fraidenburg, Flint, Michigan

Heads lead right and circle four
Head gents break and line up four
Forward four and back you roll
Pass thru and the girls fold, star thru
Bend the line go up to the middle and back
Do a right and left thru, now square thru
Three quarter round face out and bend the line
Pass thru and the girls fold, star thru
Substitute (back over one) bend the line
Right and left thru and cross trail thru
Left allemande etc.

LINE MAKER

By Herb Mercier, Manchester, Connecticut

Heads square thru
Swing thru boys trade
Boys circulate, boys run
Wheel and deal then circle four
Head gents break to a line of four
(With partner and in sequence)
Star thru, right and left thru
Swing thru boys trade
Box the gnat
Boys (or girls) circulate
Left allemande

GET SET

By Bill Stringer, Livermore, California

Two and four right and left thru
Turn 'em and when you do
Ladies chain three quarter
Turn this girl and then
Heads lead right circle up four
Head men break to lines of four
Pass thru men run
Do a double swing thru
Rock that line when you're straight
All eight circulate
Men run to lines of four
Ends trade centers trade
Star thru guess who
Allemande left

SINGING CALL

GOOD OLD DAYS

By Ernie Kinney, Cantua Creek, California

Record: Hi-Hat 337, Flip Instrumental with
Ernie Kinney

OPENER, MIDDLE BREAK AND ENDING

All four ladies chain across, turn 'em while I sing
Join hands, circle left, move around the ring
Allemande left that corner, allemande right your own
Go back three, left, right, then left allemande
A grand ol' right and left, like the good old days
Meet your girl, do-sa-do, full around, I say
Promenade, ain't she sweet, will she ride in a rumble seat
When you're home, swing for me, like the good old days

FIGURE

One and three go to the right,
There you circle four
Make a line, rock and then,
Pass thru across the floor
Wheel and deal,
Center two, do-sa-do across from you
Make an ocean wave, balance,
And then swing thru
Box the gnat, pull by, go left allemande
Pass one, swing the next, promenade the land
When you say, "Oh You Kid," you're talkin' like your grand-dad did
Promenade down lovers lane, like the good old days . . .

Tag Ending: Talk . . . "Oh You Kid"

SEQUENCE: Opener — Figure twice for heads —
Break, Figure twice for sides — Ending.

DIXIE SPIN #1

By Tom Rinker, Omaha, Nebraska

Head couples go right and left thru
Same ladies lead in a dixie spin
Centers trade, then centers run
Cast off three quarter, box the gnat
Square thru three quarter round
Circle up four when you come down
Heads break and make a line you do
Move up and back, then star thru
Then eight chain one
Do an allemande left with the corner son

SWING THRU, ENDS TRADE

By Ron Haggerty, Oakland, California

Heads right circle to a line
Pass thru
Boys run to an ocean wave
Swing thru
Ends trade
Box the gnat
Do sa do to an ocean wave
Swing thru
Ends trade
Boys run to a line
Cross trail to a
Left allemande.

RUN AND COUPLES CIRCULATE

By Dan Schmelzer, Torrance, Calif.

Heads square thru, four hands you do
Swing thru the outside two
Men run right (around your girl)
As couples, all eight circulate
Bend the line, go up and back
Spin the top, go two by two
Then girls run right
You're still not thru
As couples, all eight circulate
Bend the line, go up and back
Star thru
Frontier whirl all eight of you
Dive thru, pass thru, guess who?
Allemande left

ALAMO STYLE — TRADE

By Chet Smith, Boyleston, Mass.

Allemande left make alamo style
Give a right to your partner balance awhile
Head men trade with your partner
Two ladies trade two men trade
Side men trade with your partner
Head men trade with your partner
Two ladies trade two men trade
Side men trade with your partner
Left allemande

FOLDEMANDE

By Dick Kenyon, Lansing, Michigan

Head two ladies chain to the right
New head ladies chain across
Heads right circle up four
Head gents break to a line of four
Forward and back, don't get lost
Then pass thru and wheel-cross
Forward eight, back to the land
Fold a girl
Left allemande

FROM PROMENADE

By Chic Burgess, So. San Francisco, California

From promenade
Two and four wheel around
One and two spin the top
Three and four spin the top
One and two spin the top
Three and four spin the top
One and two right and left thru
Three and four square thru three quarter around
One and two pass thru, on to next
Cross trail thru, left allemande

BOB'S OWN

By Bob Kirkland, San Bruno, California

One and three right and left thru
Head ladies chain
Four ladies chain three quarter
One and three right circle to a line
Right and left thru, Dixie spin
Left spin the top
Left swing thru
Boys run, wheel and deal
Box the gnat
Square thru three quarter
Left allemande

RIPPLE THE WAVE #1

By Gordon Blaum, Miami Beach, Florida

Head two ladies chain across
Head two couples do sa do
To an ocean wave
Boys ripple the wave
Half square thru
Do sa do the outside two
Make an ocean wave
Boys ripple the wave
Girls trade
Square thru four hands around
Bend the line, slide thru
Allemande left

SHORT DIXIE DAISY

By "Mac" McCullar, San Luis Obispo, California

One and three half sashay
Go up to the middle and back that way
Cross trail thru
Separate go around one
Into the middle
Dixie daisy
Go across the track when you're thru
All U turn back
Square thru in the middle
You do three quarter round
Left allemande

ALL KINDS

By Jeanne Moody, Salinas, California

One and three square thru four hands
Do sa do to ocean wave
Swing thru
Girls TRADE
Spin the top
Boys TRADE
Right and left thru
Pass thru, on to next
Square thru three quarter
U turn back, square thru three quarter
Left allemande

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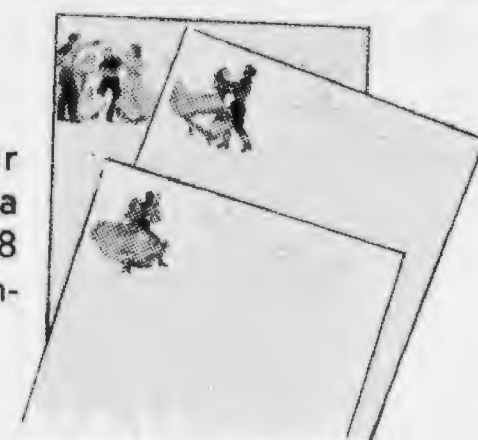


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(Letters, continued from page 3)
paper. I took quite a razzing when that appeared. No harm done, though... we were mighty pleased.

Pat (Mrs. Wayne) Anderson
Cadillac, Mich.

Dear Editor:

Why are most dancers against new figures? My husband and I are fairly new dancers and we enjoy going to workshops and learning new figures.

As for confusing us with all the different figures, yes, we do get a little confused once in awhile. But all it takes is a good caller and a few questions from us and everything is straightened out.

The only time we've lost our confidence is when a few of the older dancers haven't remembered when they just started dancing and have been unkind when we "goof." Most dancers understand and a smile from them is all it takes to make us regain our confidence!...

Jan Geddes
Colorado Springs, Colo.

Dear Editor:

...I have no quarrel with the elaborate growth of square dancing during the past few

years. I am concerned, however, that complexity of the dancing will turn away new dancers and discourage participation of average dancers. My wife and I do not dance when we travel because we do not know enough of the latest basics to fit in with most organized groups. There is a definite country-wide need for more groups that use the simplified patterns of square dancing requiring little instruction. Since 1952 I have called for two groups that use nothing more complicated than the first 20 basics in the small booklet published in 1961 by Sets in Order entitled, "The Basic Movements in Square Dancing." Many people attending these two groups tell me that these dances are the only ones where they can keep up with the caller.

A yardstick is needed to indicate the lower level of dancing. I suggest adoption of the statement "under 20" to indicate that dancing is limited to the first 20 basics in the SIO booklet. If groups everywhere could be designated in this manner, casual dancers would be assured of a place for recreation...

John (Doc) McKay
College Park, Md.

We like this "20 basics" idea and perhaps we



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can suggest something along these lines. However, no matter how we preach or publicize, not much would be accomplished unless the leaders among the callers in the various areas take up the fight and decide to develop a plan for the majority rather than the minority. Editor

Dear Editor:

Just an idea which might improve square dancing's image. To the general public the square dancer is a "square." He's not too smart or he would be bowling and playing golf instead of hopping around some dusty old barn dressed like a cowboy.

Why not let them know that we have some of the country's best educated people as our callers and leaders? Let's compile a list of our leaders and callers who hold degrees from colleges and universities. Who really knows how many teachers, doctors, lawyers and other equally impressive titles we can come up with?

Ed Fraidenburg
Flint, Mich.

A great idea! We do know that we have at least two governors who square dance and there are other celebrated folks whose square dance activities we have reported on from time to time in *Sets in Order*. We don't want to scare out "Mr. and Mrs. Average Citizen" but we can

point out to the non-dancers that we are not "squares," in their sense, anyway! Editor
Dear Editor:

Thank you very much for the honor of being "Caller of the Month" in *Sets in Order*. It was a privilege and really a morale booster to have this honor in *THE* square dance magazine. I also think it was a great boost for Denver and the many hard working local callers who have taught our wonderful square dancers thruout the years...

Jack Halfacre
Denver, Colo.

Dear Editor:

Speaking of "Taw." When you were a boy, did you ever engage in marble shooting? You placed the marbles in a ring and you had one very special marble that you used for your "Taw." You used this to shoot at the marbles in the ring and, if you were an expert player, this "Shooting Taw" had to be the exact size and weight to suit your taste. After using this specific marble for awhile you became accustomed to it and would have been at a complete loss without it.

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"Taw" to the run-down that I have given on the "Shooting Taw" and I think you will agree that some old Marble Shooting Square Dance Caller must have linked the importance of the two and called, "See Saw 'Round Your Pretty Little Taw."

Dick Williams
 Jackson, Miss.

Dear Editor:

I am happy to announce the forming of another square dance club. Last evening 20 couples adopted a constitution and by-laws

and elected officers, becoming the Mayaguez Mavericks.

We wish to thank you for your informational program which helped get us organized. An instructional program is planned, using your S.I.O. LP albums 4012, 4013 and 4014 series by Bob Ruff. Even the very beginners found the #1 recording to be fun and easy to follow. Everyone had a big time at the organizational meeting, thanks to Bob Ruff and Sets in Order.

Bill Allison
 Mayaguez, Puerto Rico

Meg Simkins

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Dear Editor:

Thought you might be interested to know that we have had several letters of inquiry about square dancing in our area since you published your Square Dancers Guide in the February 1966 Sets in Order and we are pleased to send the information that the dancers are requesting. We have also had other correspondence as a result of your Guide and it is always nice to receive these square dance surprises in the mail. I think your Guide is serving a very good purpose in helping

dancers who travel as well as to further the brotherhood of square dancing, for I know our square dance connections have expanded as a result of the many letters we have received and written since its publication.

Elizabeth (Nugget) Coon
Juneau, Alaska

Dear Editor:

Square dancers ARE wonderful people! When we came to this area the Swinging Squares Club was without a caller and, to hold the club together, we gave a try at calling.

TOP



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NEWEST ROUNDS

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25128	Mickey's Tune — Schultz	25124	By The Sea — Keys

FAMILY SQUARES

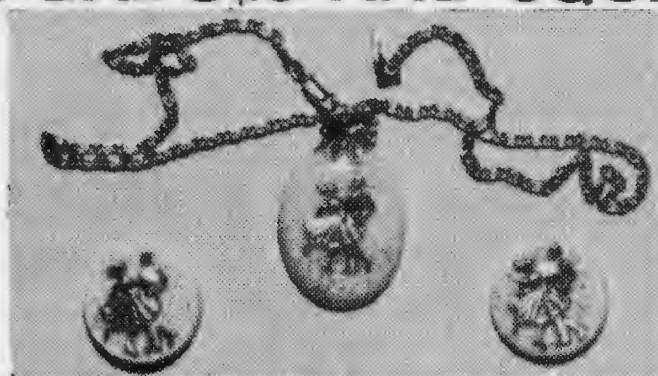


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Ray and Pat Constantineau
Camp Petawawa, Ont., Canada

Dear Editor:

Callers must be made of miracle fiber. I had just finished reading in your letters to the edi-

tor about Ed Fraidenburg calling in spite of a broken leg when the news broke that Roy Keleigh was stabbed and robbed at the Hayloft on Tuesday. Wednesday he was on the podium cueing the Pioneer Round Dancers and on Thursday Roy and his wife were up in the Poconos performing their duties as host and hostess of the Timberline Party weekend. What troupers! Such callers deserve three whistles and a round of applause...

During the summer Roy Keleigh thought it a shame that folks would come all the way

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down to the shore to dance at the Hayloft and not be able to take advantage of the swimming in the ocean, a few streets away, so he built some bath houses, set up some barbecue grills and invited dancers to make a day of it at the shore, to bring their swim suits, food and "swim, cook-out and dance"...

Meg Barr
Long Branch, N.J.

Dear Editor:

... About seven months ago the local clubs, Huachaca Whirlers and Tumbleweed Prome-

naders sponsored a joint class by Jack Murphy here. One of the students was a single man named John Kennedy; one of Jack's regular assistants was Sylvia Denogan, a single, unattached, quiet and well-liked young lady.

The two seemed to gravitate to one another and last May John and Sylvia became man and wife. At the wedding reception they proved they were really Square Dancers. Sylvia in her gown of white and John in his "tux," joined by three other couples, danced to the calls of Jack Murphy, backed by a combo that



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Lloyd Fatzinger
Sierra Vista, Ariz.

ROUNDS OF THE MONTH

Last June the round dances chosen as Rounds of the Month in various areas offered much variety. The Southern California RDTA chose Hey Good Looking for square dancers; Wouldn't You Know for round dancers. The RDTC of Washington, D.C., chose Marie

(Easy), Ain't She Sweet (Int.) and Top Brass (Adv.). The Mid-America RDTA liked Ain't She Sweet (Easy) and Mood Indigo (Adv.). Texas News and Views picked Bye Bye Blues. Ain't She Sweet got two more nods, one from the Mid-Atlantic Square Dancers in Pennsylvania (for square dancers); another from Minnesota as an intermediate level dance. Florida's Bow & Swing magazine picked Heartaches. In Oregon the Rogue, Sis-Q Area chose Philadelphia Strut. The Denver Area Callers named Can't Stop Loving You and in Indiana



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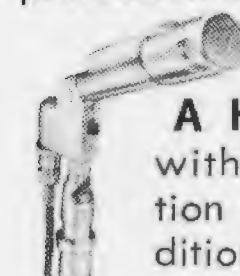
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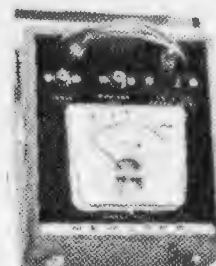
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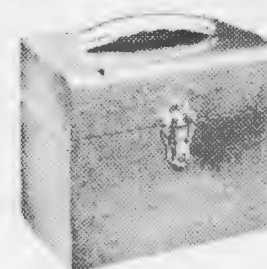
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A LADY OF MANY TALENTS

Jean Knapp of Corpus Christi, Texas, is pictured with her sculpture of St. Jude which was later cast in bronze and placed in front

of Corpus Christi's Crippled Children's Hospital. Sculpturing is only one of Jean's many talents; looming large among them all is her talent for living. With her husband, Dr. Roger Knapp, she has been active in square and round dancing for some 19 years. The Knapps have been teachers and callers; have appeared on the staffs of camps and festivals; have written round dances. In 1964 Jean and a woman friend took a trip around the world, making a point of searching out national dances. Also, while in India they were guests for afternoon

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- 1089 — Ferris Wheel
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Caller: George Peterson, Flip Inst.
- 2330 — While I'm Gone
Caller: George Peterson, Flip Inst.
- 2331 — Hang Your Heart On a Hickory
Limb
Caller: Bill Saunders, Flip Inst.
- 2332 — Take Me Back to Tulsa
Caller: Chuck McDonald, Flip
Inst.
- 2333 — Hello Mary Lou
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Caller: Mike Hayes, Flip Inst.
- 117 — True Love's A Blessing
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Sculptress Jean Knapp

tea of Madame Pandit while the late Prime Minister Nehru was napping upstairs. Besides all of her other time-consuming interests, Jean has brought up a large family and has entered, with Dr. Knapp, into the social and civic affairs of her community.

(Date Book, continued from page 5)

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Oct. 28-29—Lively 'Leventh S/ & R/D Festival
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Oct. 28-30—Cross-Roads Squares Harvest
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Oct. 29—Square 8's Oktoberfest
Waco, Texas

- Oct. 29—Association Guest Caller Dance
Rapid City, So. Dak.
Oct. 29—Halloween Dance
Hayloft, Asbury Park, N.J.
Oct. 29—All Niter Dance
Allen Co. Fair Ground, Lima, Ohio
Oct. 29—Hallowe'en Dance
Hayloft, Asbury Park, N.J.
Oct. 29-30—7th Ann. Ass'd. Square Dancers-
Superior Harvest Hoedown
Memorial Audit., Sacramento, Calif.
Oct. 29-30—Prairie Schooners Annual Festival
Elks Ballroom, Sidney, Nebr.
Oct. 30—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
Oct. 30—10th Anniv. Long Island Federation
Columbus Lodge, Farmingdale, N.Y.
Nov. 4-5—6th Mich. State S/ & R/D Conv.
Cobo Hall, Detroit, Mich.
Nov. 4-6—16th Ann. Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.
Nov. 4-6—Fresno Holiday
Towne House, Fresno, Calif.
Nov. 5—13th Ann. Okla. State S/D Festival
Munic. Audit., Oklahoma City, Okla.
Nov. 5-6—Holiday for Rounds Festival
Diplomat Hotel, Hollywood, Fla.
Nov. 8—Shoreliners Guest Caller Dance
Jr. H.S., Guilford, Conn.
Nov. 11-12—Mid-South S/ & R/D Festival
Chisca-Plaza Motor Hotel, Memphis, Tenn.
Nov. 11-12—Wichita Fed. Fall Festival
Wichita, Kansas
Nov. 11-12—Wichita Square Dance Festival
South Armory, Wichita, Kansas
Nov. 13-14th Ann. R.D.T.A. Round Dance
Roundup, Civic Audit., Glendale, Calif.
Nov. 13-5th Chicagoland S/D Festival
McCormick Place, Chicago, Ill.

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Vic Harris — North Burnaby, B.C., Canada

WHEN A CALLER, thru hard work and devotion to a rewarding hobby, reaches a certain peak in his career, then it seems that this is the type of man people should hear about.

Such a man is Vic Harris, caller for the Lochdale Square Dance Club in North Burnaby, B.C. Altho' this club is 14 years old — the oldest in Burnaby — Vic has been calling for only four years. He took the club over when it was at low ebb and started the tide flowing again with a beginners' class in September, 1962; another in January 1963 so that now the club is a good size and there are 8 squares in still another beginners' class. During the summer season Vic held a 7-week session of "Hash 'n' Breaks" plus round dance basics.

Vic is president for the second year of the Lower Fraser Valley Caller-Teachers' Assn. and was instrumental in starting the Western Canada Square Dance Jamboree, the first of which last year had 100 squares during the 2-day event. This year's Jamboree was expected to be even better-attended and Vic was scheduled for an M.C. stint on one of the evenings.

Another M.C. chore for Vic was in August at the 13th Annual B.C. Square Dance Jam-



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boree in Penticton, an annual event which attracts dancers from many states as well as Western Canada. It is a week-long affair climaxing with a huge dance on Saturday night.

Vic and his wife Doreene do a certain amount of traveling with calling engagements in the Province and in nearby Washington. They have attended National and area Conventions.

Apart from the actual teaching and calling which they do, the attitude of Vic and Doreene and their all-out enthusiasm for square danc-

ing has helped further the cause and the friendliness of square dancing both in their area and wherever they may participate. They are native North Burnabians and live there now with their three children—two girls and a boy.
—Bob Russell

NEW AREA PUBLICATION

August saw the first issue of the Arizona Square and Round Dance Magazine, published in Phoenix, Arizona, with George McCarley as Editor. The first 12-page issue displayed taste and a wealth of information for so small a

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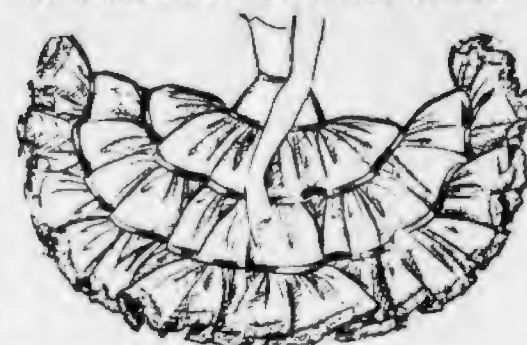
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sheet. If the standard is kept up, this magazine should do much to weld and promote Arizona square dancing.

THIS WE LIKE

Signatures added to a poem written by Harold Sietsema of Michigan when he graduated from a square dance class—The May Be's; The Could Be's; The Should Be's; The Would Be's and The Possibilities.

BIG EVENTS FOR '67

Planning a square dance festival? Or jubilee? Or convention? For 1967? Chairmen of

such up-coming events are invited to send **CONFIRMED** dates for 1967 to Sets in Order right away so that they can be included in a special listing. Information should be in the Sets in Order offices no later than November 20. Address Guide Listings, Sets in Order, 462 N. Robertson Blvd., Los Angeles, California 90048.

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Circling the Years

ROUNDANCERS

LET'S TAKE A MOMENT to look back thru the pages of Sets in Order and see what numbers of leaders have been featured in such departments as this one—Paging the Roundancers. Here we have brought into focus those round dance instructors who have done outstanding work in their field, not only from the standpoint of traveling away from home, but also on their own home grounds.

Paging the Roundancers was begun in March, 1957, and the first story was on the Frank Hamiltons. Following in succession that year were the Ralph Maxhimers, the Manning Smiths and Roger Knapps of Texas; the Erwin Freshes of Kansas, the Art Erwins of Michigan, the Lee Katkes of Washington, the Ross Crispinos of Idaho, the Bert Passerellos of California and the Lawrence Risens of Kansas.

Those who were spotlighted in the years following, up to date, are listed below.

1958: Earl Eberlings (Texas); Bill Johnsons (Ill.); Dave Davenports (Wash.); Dick Doyles (Mass.); Manfred Holcks (Texas); Art Suedmeyers (N.Y.); Forrest Richards (Calif.); Charlie Tuffields (Colo.); Joe Turners (Md.); Jack Stapletons (Mich.); Harry Somervilles (B.C., Can.); Tom Hubbards (Ga.).

1959: Elmer Eliases (Wisc.); Vince Belgarbos (Ill.); Bill Barrs (Calif.); Dick Reinsbergs (Mich.); Gay Wrights (Wash.); Les Airharts (Calif.); Lucien Ziemba and Jo Coosey (Mo.);



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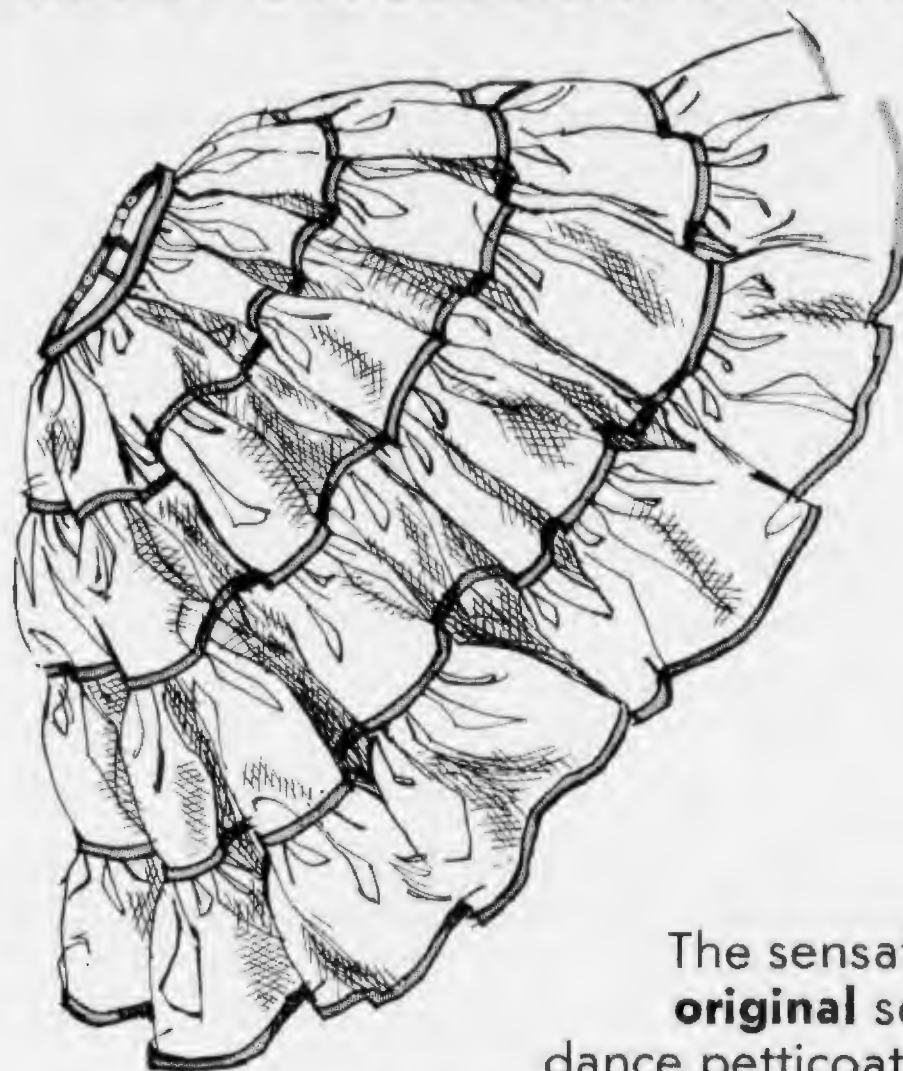
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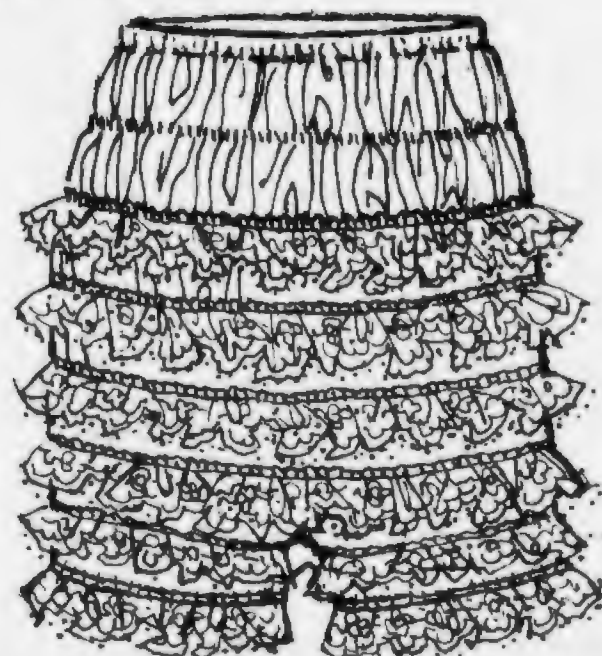
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1961: Frank Lannings (Kans.); Jerry Washburns (Mo.); Pete Mighetos (Calif.); Ivan Halls (Wash.); Grace Wolff (Ohio); Walt Woodhams (Calif.); Herman Pedersens (Ore.); Gene Arnfields (Ill.); Doyle Rushes (Mo.); Pat Browns (Ind.); Les Robertses (Ore.); Lionel Lapuyades (La.).

1962: Lou Browns (Mass.); Lloyd Pooles (Germany); Pete Petermans (Texas); Wayne Wylies (Mo.); Bob Smithwicks (Calif.); Henri Molaison (La.); Ross Hattons (Minn.); Jack Chaffees (Colo.); Gerry Maces (Ont., Can.); Gene Baylisses (Fla.); Earl Jessies (Ohio); Howard Lauck (Ind.).

1963: Dick Camerons (B.C., Can.); Lloyd Platts (R.I.); Lloyd Bellamy (Ont., Can.); Scotty Garretts (Calif.); Ed Macks (Fla.);

Charlie Tuckers (N.Y.); Frank Lehnerts (Ohio); Joe Boykin (Ariz.); Sam Evanses (Pa.); Norm Beutels (Mich.); Aubrey Tuttlebees (Texas).

1964: Sam Nays (Mich.); Dean Ellises (Ia.); Carl Smiths (Ohio); Johnny Andersons (Conn.); Willie Stotlers (Calif.); Frank Buchans (Kans.); Ed Bodines (N.J.); Maynard Thomases (Ohio); Hulins & Sibbalds (N.J.); Charlie Proctors (Tex.); Joy Cramlet (Calif.).

1965: Frank Robinsons (Ore.); Bob Milligans (France); Paul GraVettes (Okla.); Bill Horwoods (Ont., Can.); Bob Morrisons (Hawaii); Nick Carters (Calif.); Ray Stouffers (Ohio); Gus Pipkins (Mo.); Park Bagleys (Wash.); Alvin Boutilliers (La.); Conrad Dahls (Mich.); Jerry Warehams (Kan.).

1966: LaVerne Reillys (N.Y.); Tommy Thomases (Utah); Campbell McCords (Tenn.); Blackie Heatwoles (D.C.); Clancy Muellers (Ind.); Dave Martins (Ohio); Geo. Irelands (Mass.); Jimmy Holemans (Tex.); and Geo. Delabarres (Wash.).

Impressive, isn't it? Many of these couples continue their activity in the round dance field—in every section of the United States, as well as in Canada and abroad.

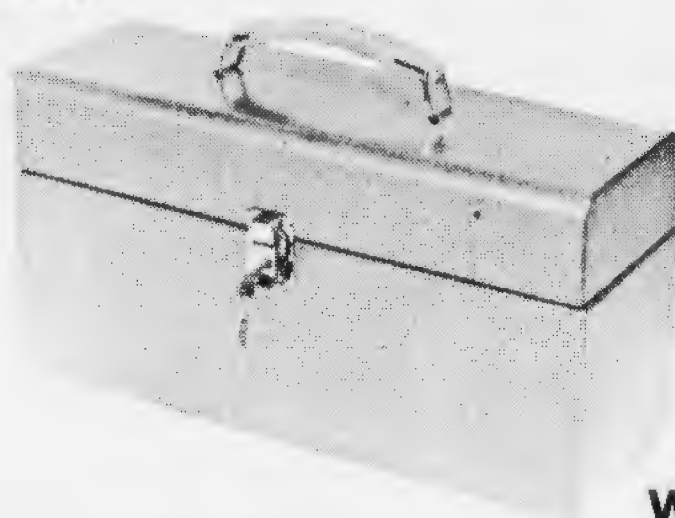
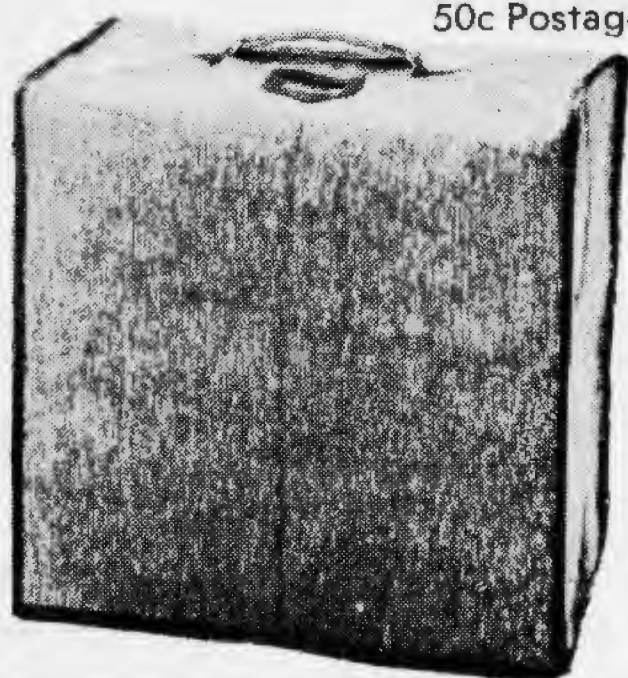
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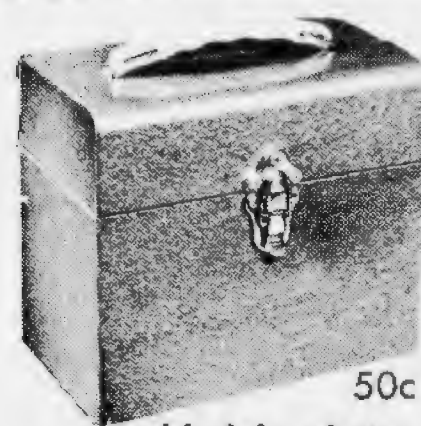
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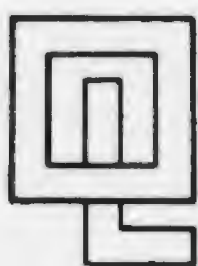
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— promenade. (Figure) Ladies chain — roll-
away — circle left — allemande — box the
gnat — girls star left — star promenade —
back out full turn — circle — swing corner —
allemande promenade — swing.

Comment: Music is well played but the tempo is
far too slow. Increasing speed considerably
would probably make it danceable.

Rating: ☆+

BACK IN MY BABY'S ARMS — MacGregor 1095

Key: Multiple Tempo: 128 Range: High HD

Caller: Allen Tipton Low LB

Music: Standard 2/4 — Trumpet, Piano, Guitar,
Drums, Accordion, Bass

Synopsis: (Break) Circle left — allemande — do sa
do — men star right — allemande — weave —
do sa do — promenade. (Figure) Heads square
thru — do sa do — right for wrong way thar —
shoot star — allemande weave — do sa do —
promenade.

Comment: Music is well played but both tune
and dance patterns lack excitement.

Rating: ☆☆

LET ME CALL YOU SWEETHEART — J Bar L 5009

Key: G Tempo: 122 Range: High HC

Caller: Joe Lewis Low LB

Music: Western 2/4 — Guitars, Vibes, Bass

Synopsis: Complete call printed in Workshop.

Comment: Well played music and an old stand-
ard tune. Good dancing and not difficult to
call but many callers will want to increase
speed of the music.

Rating: ☆☆☆

SQUARE DANCE GAL — Square Tunes ST 101

Key: F Tempo: 126 Range: High HC

Caller: Bob Dubree Low LC

Music: Western 2/4 — Guitars, Drums, Bass

Synopsis: (Break) Ladies chain — ladies chain —
circle — allemande — weave — do sa do —
promenade. (Figure) Head ladies chain right
— new head ladies chain — heads one half
square thru — square thru three quarters —
allemande — do sa do — swing corner —
promenade.

Comment: A country tune played in country style.
The dance patterns move smoothly.

Rating: ☆☆☆

GOOD OLD DAYS — Hi-Hat 337

Key: D Tempo: 128 Range: High HB

Caller: Ernie Kinney Low LB

Music: Standard 2/4 — Trumpet, Accordion, Ban-
jo, Guitars, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: Lively tune, good music and dance-
able patterns.

Rating: ☆☆☆

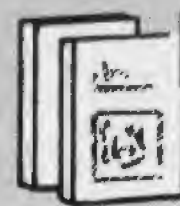
I WONDER WHY — Bogan 1199

Key: D Tempo: 128 Range: High HB

Caller: Cal Lambert LOW LB

Music: Western 2/4 — Accordion, Guitar, Violin,
Drums, Bass, Piano

Synopsis: (Break) Around corner — swing —

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promenade — heads wheel — pass thru — wheel and deal — double pass thru — face partner and swing — promenade — swing. (Figure) Heads right, circle to a line — up and back — star thru — do sa do — swing thru — boys trade — box the gnat — square thru three quarters — swing — promenade — swing.

Comment: A contemporary dance done to a tune previously released by this producer. Smooth music. Good singers will enjoy calling it.

Rating: ☆☆

NUMBER ONE DANCERS — Windsor 4858

Key: F Tempo: 127 Range: High HB
Caller: Don Stewart Low LC

Music: Standard 2/4 — Guitars, Accordion, Trumpet, Celeste, Piano, Bass, Drums

Synopsis: (Break) Circle — allemande — partner right — men star left — turn thru — allemande — weave — do sa do — promenade. (Figure) Heads promenade half — sides do sa do — ocean wave — swing star thru — swing — allemande — weave — do sa do — promenade.

Comment: Music is well played and dance patterns are comfortable. Tune lacks excitement.

Rating: ☆☆

SWEET TALK — Blue Star 1789

KEY: E Flat Tempo: 130 Range: High HA
Caller: Bob Fisk Low LG

Music: Western 2/4 — Accordion, Banjo, Piano, Drums, Bass, Guitar

Synopsis: (Break) Heads promenade — sides wheel in behind — promenade — heads wheel — star thru — eight chain five pull by — allemande — do sa do — promenade. (Figure) Heads square thru $\frac{3}{4}$ — sides square thru four hands — centers in — cast off $\frac{3}{4}$ — up and back — star thru — centers square thru $\frac{3}{4}$ — swing — promenade.

CURRENT BEST SELLERS

Fifty-eight dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-September.

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Raggin' A Call	Windsor 4865
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By The Sea	Top 25124

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Mexicali Rose	Grenn 14088
I'm Gonna Build A Fence	Hi-Hat 824
Marie	Sets in Order 3153
'Til We Meet Again	Windsor 4711
Polonaise	Sets in Order 3155

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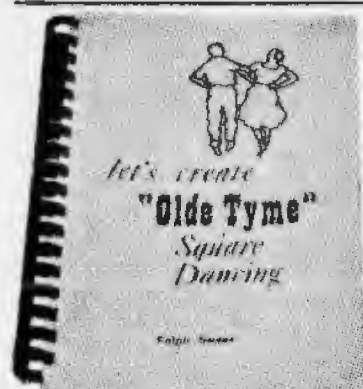
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Comment: A good tune, good music and dance-able pattern. Callers should learn tune from voice side and music goes quite low in one place (Bob moves up an octave). Rating: ☆☆☆

I CAN'T HELP IT HONEY — Blue Star 1790

Key: C Tempo: 126 Range: High HC
Caller: Sal Fanara Low LC

Music: Western 2/4 — Violins, Guitar, Piano, Bass

Synopsis: (Break) Ladies chain — chain back — circle — allemande — weave — do sa do — promenade. (Figure) Heads promenade half — star thru — pass thru — swing thru — swing thru — double spin the top — corner swing — promenade.

Comment: Contemporary dance patterns to adequate music. Rating: ☆+

MICKY'S TUNE — Top 25128

Key: C Tempo: 124 Range: High HC
Caller: Wally Schultz Low LC

Music: Standard 2/4 — Clarinet, Piano, Drums, Trumpet, Bass, Guitar

Synopsis: Complete dance printed in Workshop

Comment: A swinging tune and danceable figures. Rating: ☆☆☆

ROUND DANCES

OH YOU KID — Hi-Hat 831

Music: (Dick Cary) — Banjo, Piano, Accordion, Drums, Trumpet, Bass, Guitar

Choreographers: Dot 'n' Date Foster

Comment: A novelty two-step to lively music. Several sections repeat and the last half of routine has same footwork as first half but in different positions. Dance is very easy.

SPAGHETTI RAG — Flip side to the above

Music: (Dick Cary) — Trumpet, Trombone, Clarinet, Piano, Banjo, Drums, Bass

Choreographers: Sue and Con Gniewek

Comment: Very well played Dixieland music and a fast moving and challenging routine.

PENNSYLVANIA POLKA — Windsor 4719

Music: (Bernie Carle) — Accordion, Guitar, Piano, Drums, Bass, Banjo

Choreographers: Ken and Dolly Walker

Comment: A very fast moving but not difficult two-step in the polka style. Routine is long but frequent repeats should not make it difficult to learn.

BLOSSOMS — Flip side to the above

Music: (George Poole) — Saxophones, Guitar, Piano, Drums, Bass, Violin

Choreographers: Kitty and Chuck King

Comment: An easy intermediate level two-step in the fox trot style. Standard steps should make this easy to learn.

NEW FROM OLD — Sets in Order 3158

Music: (The Musicians) — Trumpets, Trombones, Piano, Saxophones, Drums, Clarinets, Bass

Choreographers: Charlie and Gertrude Tennent

Comment: Excellent music with a big band. This routine will keep you moving and it's not for the novice.

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ROSALIE — Flip side to the above

Music: (The Musicians) — Banjo, Trumpets, Piano,
Saxophone, Drums, Bass

Choreographers: Ralph and Janette Kinnane

Comment: Lively music with a big band featuring
a banjo. A well timed two-step and not difficult.

GEMS FROM THE AREA PUBLICATIONS

From Square Dance Gazette — Baltimore, Md.

. . . In some areas something akin to our
square dance methods is used and the round

dance is cued by leaders to the extent neces-
sary to keep the whole floor moving and
happy. It seems logical that this would give
more dancers the confidence to get on the floor
and try.

The cueing system makes sense to us. To be
successful, however, care must be exercised in
the method of cueing. To be of help to the
dancer at a square dance club or festival cues
need to be voiced slightly in advance of the
music beat on which the step is to be executed.

Faulkner's

SQUARE DANCE AND WESTERN SHOP

GIFT SUGGESTIONS FOR EARLY

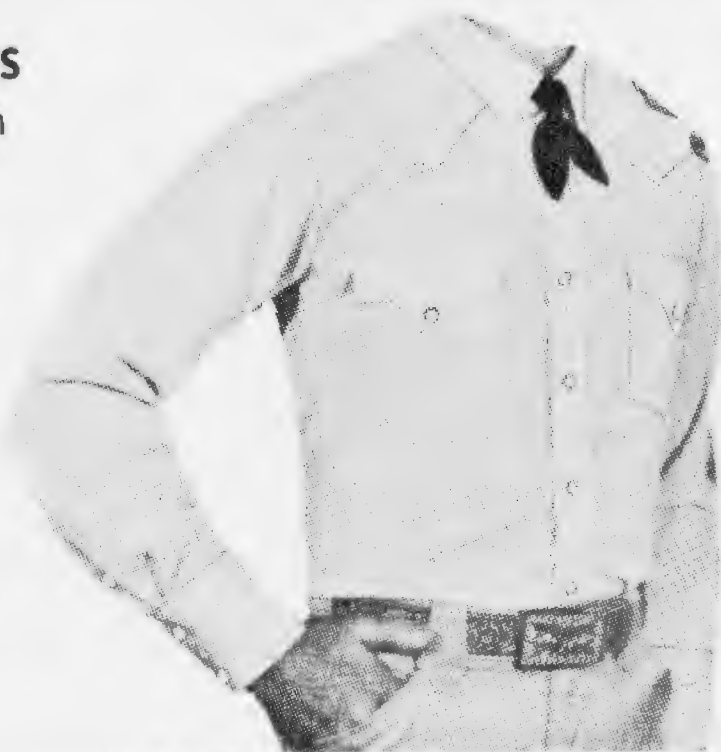
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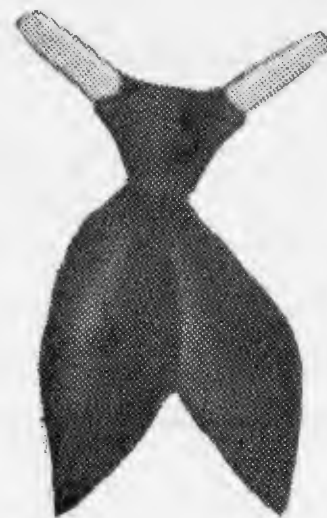
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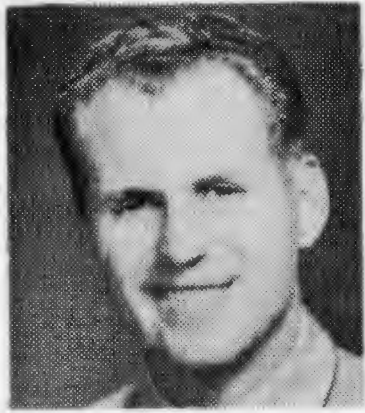
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ARNIE KRONENBERGER

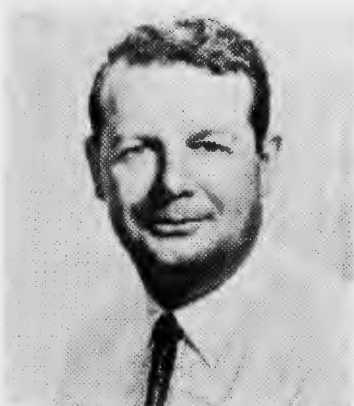
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STAFF

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Lorne & Betty Hay
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It should be pointed out that when we speak of the necessity of precueing or cueing in advance of the music beat, we are talking about cueing at a dance or festival. In the round dance class or lesson cueing on the beat has a place. It helps us learn the timing of the dance. Once the timing has been mastered, the use of precueing helps us remember the sequence.

Effective cueing also requires proper selec-

tion of cue words. It is obviously impossible to explain each step in detail, therefore a few words must be chosen which will help the dancer recall the next movement in the routine.

For the round dance teacher to become effective in the art of cueing requires experience and hard work. The use of cueing should not be designed to relieve the dancer of his responsibility for learning the rounds. Neither should it be overused to the extent that every round is cued in its entirety, but should be limited to whatever is necessary to help the dancer

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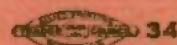
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recall a routine. Properly used it seems to us that cueing can aid in attaining our real objective—having more and more dancers participate in the rounds at our clubs and at festivals.

COMMENTS ON THE 15th NATIONAL

Reports continue to come in from various sources on the 15th National Convention in Indianapolis last June. Here are some excerpts from the collection:

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ple—practically nothing. This is the first group of this size we have hosted where there haven't been 20,000 beer cans thrown about. We haven't even found one!"

Personnel Broadcasting from Downtown Indianapolis: "These thousands of square dancers in our fair city for the 15th National Convention are the happiest and prettiest people we have ever seen. We wish we could dance so that we could join them."

Sam's Subway, a Popular Restaurant: "We want you of the 15th National Square Dance

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— ROUNDS —

NOVEMBER 11 & 12, 1966

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DANCERS AID MEDICAL MISSION

Kate and Dr. Charles Duffy of Brentwood, California, are going on a short medical mission to St. Lucia in the West Indies this fall. When their square dancing friends heard of this they held a "surprise benefit"—but not for the Duffys. The climax of the evening came when

the honored couple broke a pinata which held \$80.00. The letter which accompanied read, "We wondered what we could do for you two, to show how much we appreciate your friendship and all your kindnesses. Now that you have broken the pinata you probably wonder what this is all about. It was our thought that if the hospital needs a rescusitator or the children of St. Lucia need a milk fund, or whatever the need may be this is for you and Kate to use as you see fit on your medical mission to the West Indies."

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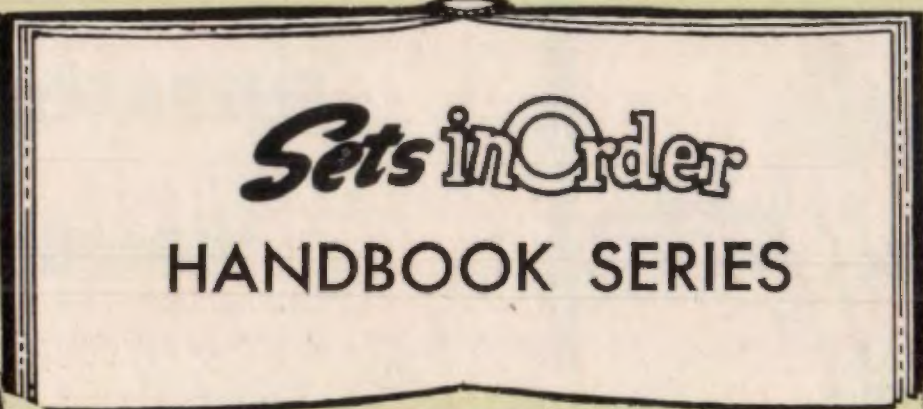


WOULD YOU BELIEVE — ?


Imagination gets a mighty big play when it comes to picking names for square dance clubs. Just take a look at these honest-to-gosh ones which have come to our attention: Up and Atoms, Trick Trackers and Sho-Me Squares in — of course — Missouri. Toms and Tabbies, Maids and Blades dance in North Dakota. In Maryland they have the Saints 'n' Ain'ts. Yea, verily. Indiana has the Dancestronauts — very space-agey — and Outerloopers and Scrunch Bunch dance in Kentucky.

ALL WOMEN?

Jack Looby edits a square dance paper called The Billboard for square dancers in and around Rose Bay, "down under" in Australia. In a recent issue he wrote, "At Rose Bay we have a problem which we hope some other club may be able to solve for us. Now we have done quite a good job in marrying off our club members but so far all of these marriages have resulted in baby girls. If something is not done to rectify this situation all future Square Dancers will be women."



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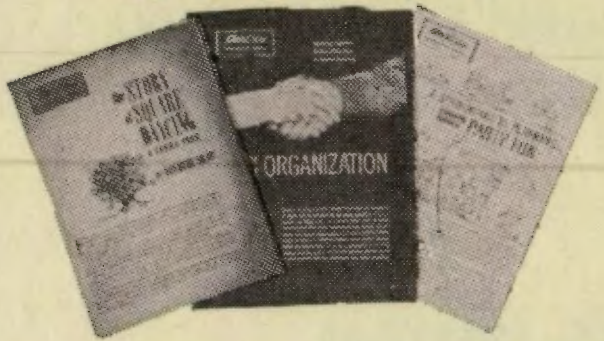
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A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

IF YOU'RE LOOKING for movements with catchy titles this one takes the cake. We have heard it called with a slip; slide; and a swing, separately so that each call seems to identify itself descriptively with the various parts of this movement. We've also heard it called with the three terms lumped together as a single command, which for the number of steps required for comfortable completion (approximately 8), is probably the simplest. Here is the description.

SLIP, SLIDE & SWING

By Lee Kopman, Long Island, New York

Starting from a four-dancer Ocean Wave formation, on the call "Slip," the two dancers in the center Trade (exchange places and facing directions with each other). On the call "Slide" each person on the outside of the formation does a Nose-to-Nose Sashay with the person beside him. On the call to "Swing," those on the outside do a forearm turn with the person beside them to end in the same wave with dancers in different positions.

Starting from a standard Ocean Wave formation (1) the two in the center *trade* positions (2). Then, without rolling, they do a Half Sashay, nose-to-nose, with the person on the outside (3).

This puts the two who were on the outside into the center (4). Giving a left hand (pigeon wing) to the person next to them on the outside they turn half way around (5) to once again end in an Ocean Wave position (6). You might also like to try this with four couples in a Wrong Way Thar Ocean-Wave formation for a Grand Slip, Slide & Swing. For examples using this movement, please turn to page 51 in the Workshop section.

Our thanks to our dancer-models.

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